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Vol. 1 No. 5

31st AUGUST 1935

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AUGUST
1935

filmindia

VOL. ONE
NO. FIVE

A MONTHLY JOURNAL DEVOTED TO THE MOTION PICTURE IN INDIA

NADIA

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The Girl on the Cover:

DEVAKA RANI

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featuring:

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SANGEET FILM Co.

WATCH IN OUR NEXT ISSUE

OUR AUTOGRAPH ALBUM

An

EXCLUSIVE PHOTOGRAPH

of

RATANBAI

PRINTED IN TRI-COLOR

A Bombay paper is inclined to belittle the work done by the Society during the last year, probably goaded by personal vendetta. But taking into sympathetic consideration the numerous difficulties and obstacles in our industry, the indifference and the petty jealousies, the pander and blackmailing existent, and last of all the cold ears of our Government we think that they have done enough work for a year in staving off the duty on raw films, in giving a taste for educational pictures by several exhibitions, in securing the support of the members of the Provincial and State Councils, in organizing a Film Group of such members and giving them new food for thought on this industry, in promoting brotherhood and common interest by cheap luncheons and parties, in fact in doing everything whereby the voice of the Society—incidentally the voice of the producers and all in the industry—may be heard and acted upon by the Government.

Even the Government has learned to realize the importance of the Society and if the official correspondence at the offices of the Society is any indication of recognition, then we may safely say in the very near future the Government will admit the Society as the official body of representatives of the cine industry.

Rome was not built in a day, Charitable Editors ask uncharitable questions about the Society's achievements. Let them wait for some time. Everything they want will be done in due course. First let us collect together our men who are pillars of the industry. They have strayed away like sinners and they require a 'Sermon on the Mount' to open their eyes and show to them the way to the stabilization of the industry.

Callous and unkind have been the remarks of some unprincipled writers on the personnel of the Governing Committee. Working on an institution of this nature is an honorary job, rather a thankless task, and as such calls for sacrifice of self interest and valuable time. It is more so in case of busy persons like Dr. Deshmukh, Mr. Deemik, Mr, Motwane aud others. Men in the industry must be thankful to these noble workers for taking so keen an interest in our industry and helping to build it. Instead we find ingratitude of the meanest type expressed in the articles of low-minded writers.

In fine, we hope that discretion will be considered the better part of valour by every one in the industry and that everyone will do his little bit to make the Motion Picture Society a thoroughly representative body.

❁ ❁ ❁ ❁ ❁

Be United or Be Slaves.

In the midst of protests the Government succeeded in the last session of the Council of State in passing a bill in the shape of an amendment of the Cinematograph Act of 1918. The tabloid summary of the Bill is to censor all pictorial posters, booklets, trailers, calendars, photographs, handbills and every other publicity material which hitherto the Indian Producer was preparing to suit his sweet will and necessity. But now every thing will have to be shown to the officers of the Government and it will depend on the sweet will and versatile whims of these officers whether to pass a certain design or poster or just show it the waste paper basket.

The disadvantages of this bill if enforced are too numerous to be mentioned in our editorial section. We propose to deal with them separately and in detail in future. But the duty of all in our industry is clear and that is to protest vigorously with a united front.

The Motion Picture Society is already on the scene, and is doing its best to induce Government to submit to the wishes of the producers. But producers, one and all without exception, must strengthen the hands of the Society by supporting it. Will they do it?

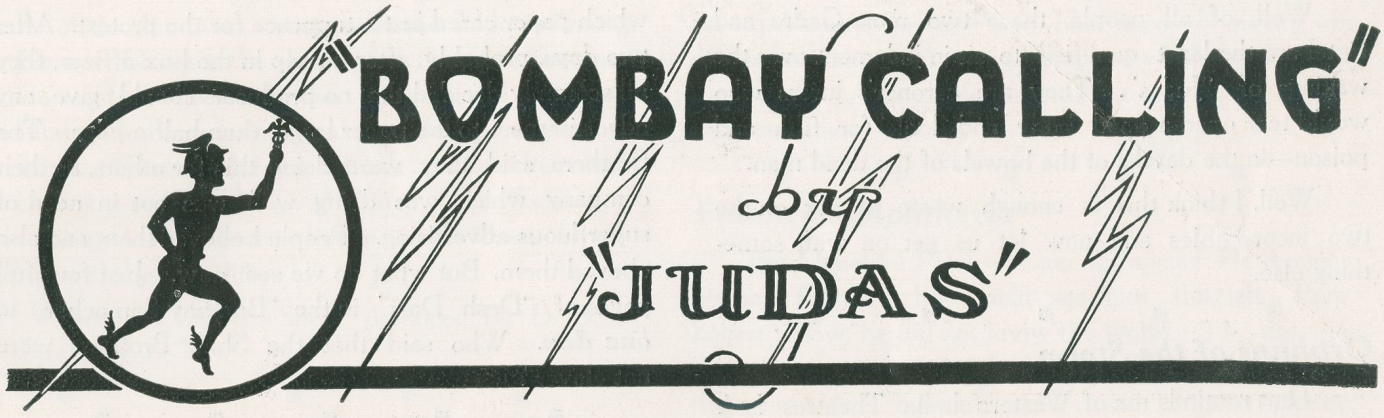
Another job for M. P. Society!

Another subject which we intend to review in detail in future is that of finance. Disorganized finance has been the curse of India and its industries for umpteen years. One of our greatest misfortunes has been the race of our bankers, who lack courage, enterprise, logic, commonsense and patriotism. Not a single banker has as yet financed a film producing concern on the self impressed excuse that financing film concerns is risky. He has been too lazy even to inquire or investigate the possibilities of doing so.

In America three fourths of the entire film business is in the hands of the Banks. Any Bank will advance money against the deposit of a good story by a reliable technical man and advance him money to produce the picture.

When will our Bankers do that? They would rather lose millions in the Silver Market Crash than finance an industry which aims to perpetuate the cultural progress of our country.

This is a matter for inquiry by the Motion Picture Society. Will the Society convene a dinner of all bankers and producers and explain to these tin gods that the industry needs finance to make it indigenous?



Old Sinner Runs Amok

In spite of my Editor's strict instructions not to take any notice of the bleatings of penny papers I am once again tempted to write about a fellow 'journalist' who has chosen to carry the standard of morals and morality and inflict the self chosen mission on others. I refer to Anant Hari Gadre, Editor of an obscure Marathi Weekly, who is trying to increase the sale of his penny paper by venturing to blackmail my writings. I must admit that courting "Judas" has become a good selling talk to several papers who seem to indulge freely in this lucrative pastime and consequently increasing the weight of pennies in their pockets. Anant Hari Gadre is an old institution, and now so old that the structure betrays ruins of morals and dignity. He was perhaps one of the first few men who believed in sensational journalism bordering on vulgarity and battering down the citadels of dignity and morals. And as expected he reaped the fruits of his labour by collecting coin and securing a notoriety which is the envy of none.

The world seems to be full of queer fish and Anant Hari Gadre seems to be the prize one.

* * * * *

The Phantom of Patel

By the way whilst writing about Gadre I am forgetting Mr. Baburao Patel. In Mr. Gadre's trenchant and "dignified" satire on the writings of "Judas" he chooses to pay compliments to Baburao Patel by calling him a he—man who would not stoop to underhand things, Now the name of Baburao Patel has become a sort of a nightmare to me. Since the very beginning of my writings the shadow of this man has followed me from door to door. As I happen to know Baburao Patel well. I agree with Mr. Gadre in the compliment of the 'he-man.' But I wonder what has any he-man stuff to do with writings. Baburao's he-man personality will stand him in good stead if he is let loose in soft and fair surroundings but I doubt whether Baburao Patel has got that much of intelligence to write columns and columns of "Bombay Calling" from month to month and keep the readers interested ? Perhaps Gadre who claims Baburao as his personal friend wants to give his friend some publicity at the expense of "Judas."

* * * * *

Devil and the Deep

Well, both of them are sinners from the old clique. They believe in praising each other but in doing so they very often do some mudslinging on the passers by. I remember several occasions when Baburao Patel has waxed eloquent, of course, on a glass of beer, about the masterful pen of 'Anantrao', as Baburao calls Gadre in a fond way. On the other hand as if in gratitude I have seen pages and pages of Gadre's weekly paper giving no news but those of Baburao Patel and his "Bulbul of Bengal." This mutual pander is the bond which binds these two men who call each other great journalists without both knowing the elementary rudiments of journalism. I have had the misfortune of reading propaganda articles in Marathi written by Gadre—these were generally in praise of pictures at Minerva or Krishna Talkies–and other pictures controlled by Mody Brothers. Gadre happens to be the publicity pup of the Western India Theatres and we can hear his yelps in lanes and bylanes.

The other "journalist"—I mean Baburao Patel probably does most of his work in the evenings after dusk as several of his contributions to penny papers 'smell vigorously.' I must admit that at times I have seen flashes of brain and intelligence in this man's writings but then all taken together it is just froth—like that on the beer he drinks.

Well, of all people, these two men Gadre and Patel are the least qualified to sit in judgment over the writings of "Judas". They are coroner's jurors who would tear open a dead body and look for filth and poison—in the depths of the bowels of the dead man.

Well, I think this is enough waste of ink on the two incorrigibles and now let us get on with something else.

* * * * *

Orphans of the Storm

That reminds me of Western India Theatres Ltd. Only a year back the Mody Brothers with Baburao Poy, an erstwhile film magnate, floated this concern on a very ambitious scale and secured several theatres in the Western Circuit under their 'able' control. Things went on well as they usually do in the stage of expectancy. For months Keki Mody would not dine unless with Baburao Poy and one became the shadow of other. Effusions of effervescent love were so obvious that Babuseth Mamooji of Calcutta Film Exchange became jealous for he felt that his influence on Keki Mody was waning. But Keki Mody did not care for such petty jealousies. He was a stout trooper and knew well which side his bread was buttered. He clung closer to Baburao Poy and for months they moved out in virtual embrace so much so that when one saw Keki Mody's lips moving one could hear Baburao Poy's voice. It was a marvellous phenomenon. The world—I mean our film world—was dazed in admiration. And now the reverses set in. The hen that laid the golden egg stopped laying. 'Chandrasena' at Minerva was the first rift in the lute. Despondency set in. The future was black. The inseparables separated with the ultimate result that Baburao Poy has applied to the High Court for liquidation of Western India Theatres Ltd. on reasons of alleged..... Oh well, we shall leave that out for another occasion.

* * * * *

Shah Brothers

Chandulal and Dayaram Shah are brothers, in life, in business and in practically every thing. In the month of December 1933, both the brothers raised a violent protest when the 'Bombay Samachar' increased its advertising tariff from twelve annas to fourteen annas an inch. With the help of Abu Bakar Beg Mahomed of Imperial Cinema and Chimanlal Desai of Sagar Movietone the Brothers decided by a resolution not to give any advertisements to the "Bombay Samachar" which paper cared just a tuppence for the protest. After two days, probably after a peep in the box-offices, they all solemnly decided that no producer should give any advertisement to the paper larger than half-a-page. The Brothers said they were doing this for others, as their company which was doing well was not in need of superfluous advertising. People believed them and also obeyed them. But what do we see now. Just four full pages of "Desh Dasi" in the "Bombay Samachar" in ***one day***. Who said that the Shah Brothers were not clever ?

* * * * *

D. K. the Tipster

Who says that Debaki Bose, the Bengali Director does not know publicity methods ? I shall describe to you one of the advertisements of "Life is a stage." It is just a photograph of Mrs. Durga Khote holding a horse—a white stallion. The horse just looks away from Mrs. Durga Khote and Durga looks as if annoyed with the director. Durga Khote is just standing with the reins in her left hand. Poor girl, she will stand any where she is told to. Just an obedient artiste. But the fun is not in the photograph, it is in the red ink description printed on it. Here it begins from the top "Monsoon Race Results—1935 Film Plate." On the neck of the horse is written: "Winner"; on the rump is printed "Life is a Stage." Indeed, it must be a stage on that spot. On the sari, "Mrs. Khote," is printed—where else could it be ? On the top left, not of the horse but of the picture, is written, "Winner Trained by Debaki Bose". So Debaki Bose has become a horse trainer now. Just below is "Owners Debaki Bose Productions" and now he owns a stable. On the top right, again of the picture. Is printed "Prize Awarded—Invitation to the International Exhibition." Since when have mere invitations become prize awards and more so when the race is still to be run ? The final tip in the left lower corner reads as follows "Book Now and Make Money." Is that not a tall order: 'Make Money' ? How much money did the exhibitors make in "After the Earthquake" ?

* * * * *

House of Cards ?

The Third International Cinematographic Exhibition was opened on the 10th August in Venice by Count Ciano, Minister for the Press and Propaganda Out of 65 films presented to the Selection Committee, 45 were chosen and they will be shown by day and night in the

garden of the luminous fountains at the Lido. Among the films which are to be shown for the first time are "Student's Romance" (British International), "Amrit Manthan" (Prabhat, Indian) and four American productions viz. "Dante's Inferno" (Fox). "The Crusades" (Paramount) and two M. G. M. films. The Exhibition was inaugurated with the Italian film "Casta Diva" dealing with Bellini's life.

Where is "Life is a Stage" produced by D. Bose Productions gone ?

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Incorrigible

Chandra Sekhar a moon-struck 'journalist' from Calcutta is deploring his impotency of the pen by seeking shelter under the aegis of some obscure Hollywood paper. Reflected glory never built traditions. Why ! one can even pay these Hollywood papers advertisement rates for publishing any thing in any way. They are out for business and they do want so many fools.

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Abortion of Art

Artist N. M. Kelkar had started a producing company called Pyramid Pictures. It was a private limited concern with big expectations of finance. With an intention of probably inducing some unwary financier Mr. Kelkar, restwhile setting man of Film City, secured the services of Mrs. Durga Khote, Mubarak, Marutirao, and Bali. Practically the entire unit of Debaki Bose. In this again he probably thought there was a bait. To give affairs a serious and business like complexion the poor fellow paid these artistes certain advances from the remnants of his purse. Things went on well for a month—the expectation stage, but when the day for monthly payments dawned, Mr. Kelkar, the artist, was not prepared. He had failed to catch. The fish had smelt the hook within the bait and gave it a wide berth. And now where is Artist Kelkar who had ambitions to become a film magnate and business-man ? Artist Kelkar stands liable for nearly Rs. 10,000 the wages of folly. Well, we had warned him long before others.

❁ ❁ ❁ ❁ ❁

"Fashionable India"

This is the first successful picture produced by Maneklal Patel of Krishna Films after a long sequence of failures. In the face of heavy and formidable opposition like "Desh Dasi" and "Pujarini" the picture is paying well. Maneklal Patel with the optimism of an experienced business man had hopes of paying off all his liabilities and reorganizing the whole studio on a new basis. A laudable ambition it is for any honest business man.

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Financial Diphtheria

But Maneklal Patel was too optimistic. He thought he had friends who would see him through, Poor honest fellow, he did not know the world. He did not know that many others had realized long before him that there was a small gold mine in that picture "Fashionable India" and the temptation was worth any sacrifice. Kapurchand's were one of those quick witted people who foresaw the possibilities of "Fashionable India" and they agreed to finance—without second invitation of course—all the productions of Krishna, if what Maneklal has stated is true, in his complaint filed in the criminal courts against Kapurchand's. Maneklal says that they held out a promise of five lakhs finance and attempted to swallow "Fashionable India." They did not want any more pictures from the Krishna, not knowing what they will be like. That set the ball of disagreements and quarrels rolling vigorously with the result that complaints and cross complaints in civil and criminal courts were filed and it is expected that a lot of dirty linen will be washed in the public. What a disgraceful compromise to the industry which is cutting through an uphill fight from all sides. Prospecting for gold may be a pioneer virtue in a virgin land but gold digging at some one else's expense is decidedly disgraceful, We are sure that better counsels will prevail on both sides and this Maneklal—Kapurchand duel shall be settled amicably so that our industry, which wants both, may be spared the setback and compromise. If they don't the world will call them just fools who cut the branch on which they stood.

❁ ❁ ❁ ❁ ❁

Despicable Ingratitude

Talking of Maneklal Patel I am reminded of a very unfortunate incident not to mention the ingratitude it smells of. Maneklal Patel has been a producer for years shall we say for 15 years—and as such he has been buying raw films to the tune of some lakhs of rupees and as he is still living and getting credit we can safely presume that he has been maintaining his credit by making timely payments. But Maneklal Patel also happens to be a human being and

(*Continued on page 33*)

For the first time!

BAL GANDHARVA

On the Screen!

in

GANDHARVA PRABHAT'S TALKIE

MAHATMA

also

RATNAPRABA, CHANDRA MOHAN
KELKAR AND VASANTI
(CHILD STAR)

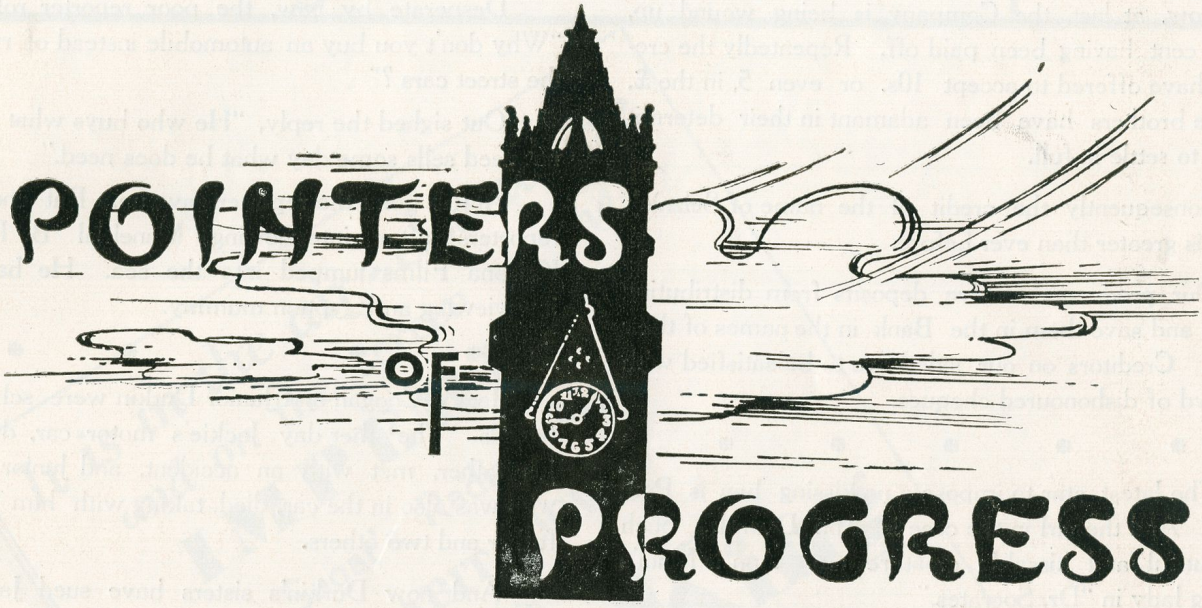
Under the well-known music direction of

Master Krishna

Distributed by:

FAMOUS PICTURES

BOMBAY 4



FRED MacMurray is still a bachelor, though he took hearts by storm everywhere after working with Claudette Colbert in "The Gilded Lily." He gives an interesting analysis of his situation: "May I ungallantly suggest that the isolation and loneliness of many Hollywood beauties is not entirely due to the lack of acceptable young men? Young girls nowadays are brought up rather elegantly. The young man who is going to support them in the style in which they are accustomed isn't going to have much to put away for a rainy day. Then, too, most girls of today make marriage somewhat more of a gamble for earnest young men than their mothers did. They have a higher sophistication and exercise a greater personal freedom And let us look at the matter squarely. No matter how liberal a man's ideas may be in regard to women, they do not extend to his wife, or the woman he intends to make his wife. Sweetness, innocence, loyalty, are still the prizes every man seeks when the thought of matrimony enters his head, Those attributes are not so common any more. At least they are rare in Hollywood. And that is probably the key to the predicament in which the fair but unattached, lasses of our town find themselves.

That is sound sense and some of our girls and boys would do well to digest this if they at all understand.

* * * *

To seek safety from 'fans' and mischief mongers, Hollywood stars are compelled to change their telephone numbers every three months though such numbers do not appear in the telephone guides and are kept a secret. This has eventually given another business to the Americans, and the racket of finding the numbers has now become quite a small industry. People who require the numbers of great stars pay well to the racketeers for the information. Claudette Colbert can keep one number for nearly six months while Marlene Dietrich can hardly pull on for three months with one number.

One 'Company' specializes in this business, and every six months circulates a list of unlisted numbers to its subscribers. The cost is about £25 a year to every subscriber. And who do you think purchase this 'service': cafes, restaurants, washermen, salesmen, in fact, every one who has something to sell from a tooth brush to a love talk.

Our girls would go crazy if they had this much worship and attention. Why, they would instal ten more telephone connections. They take pride in advertising their telephones if they happen to have their connections.

* * * * *

The notoriously careless attitude to money evinced by a great many people in the film industry throws into pleasant relief the story of the Selznicks.

For years, ever since the failure of the old "Selznick Pictures Corporation" the brothers Myron and David Selznick have been anxious to rid the family name of any bankruptcy slur, even to the very practical extent of sending a considerable portion of their screen earnings East to pay off the Company's debts.

Now, at last, the Company is being wound up, every cent having been paid off. Repeatedly the creditors have offered to accept 10s. or even 5, in the £, but the brothers have been adamant in their determination to settle in full.

Consequently the credit of the name of Selznick today is greater than ever before.

Our producers receive deposits from distributing agents and save them in the Bank in the names of their wives. Creditors on our side have to be satisfied with a crowd of dishonoured cheques.

* * * * *

The latest star to impose a no-kissing ban is Paul Muni. And the girl in the case is Ann Dvorak. Such a beautiful and kissable creature too. Ann is Muni's leading lady in "Dr. Socrates."

Muni is moreover taking a strong line on the subject, emphatically adopting the attitude that love can be portrayed on the screen without recourse to osculation.

Well, we do not have much of kissing on the screen and yet not many opportunities are lost when away from the screen.

* * * * *

Flowery imagery has been an Oriental virtue. Li Fu To, an 82 year old Chinaman who has been playing in First National's "Oil for the Lamps of China" was recently interviewed by a reporter of the "New York Times," and the poor reporter nearly got heart failure in his effort to coax a direct answer from the venerable Celestial. Here goes the tussle:—

"How did you happen to go into pictures," he asked Li Fu To.

"No ear is deaf to the song that gold can sing."

The reporter, evidently impressed, asked another. "Do you like the work?" "Only a poor fisherman curses the river he fishes in," was Li Fu To's answer to that one.

"You seem to work pretty steadily" was the next dart.

"The workman who tries hardest finds masters easiest" dropped the pearl of wisdom from the Oriental.

"Do you employ an agent?" was the next feeler.

"A good drum does not need a heavy stick" was the smooth retort.

Desperate by now, the poor reporter rolled out, "Why don't you buy an automobile instead of riding in the street cars?"

Out sighed the reply, "He who buys what he does not need sells some day what he does need."

At this point the reporter gave up. But one of our reporters after interviewing Maneklal B. Patel of Krishna Films jumped into the sea. He had been interviewing an Egyptian mummy.

* * * * *

Jackie Coogan and Junior Durkin were school day friends. The other day Jackie's motor car, driven by his father, met with an accident, and Junior Durkin, who was also in the car, died, taking with him Jackie's father and two others.

And now Durkin's sisters have sued Jackie for 2,50,000 dollars damages for the death of Junior Durkin. Jackie's fortune is estimated at 10,00,000 dollars (Rs. 40 lakhs) which is threatened with a substantial reduction.

The other day at Kumar Movietone's outdoor shootings a man lost his life and no one claimed anything. Well, we are a blessed race.

* * * * *

Considerable confusion has been caused because a Hollywood baby is called Joan Benett. The child is the daughter of Joan Crawford's motor driver and was named for Miss Crawford.

In order to launch the child upon a screen career, Miss Crawford plans to have her given a screen test in the near future.

This is exactly what our Miss Azurie intends doing with her chauffeur's daughter. The child is named Zubeida.

* * * * *

"On Wings of Love" is Grace Moore's new film. The other day in London at its official trade presentation the traffic was blocked for some hours. The show was intended exclusively for cinema owners and managers and their friends and relatives. To add spice and flavour a few pressmen were also thrown in.

But everyone seemed to have heard of it. Long before the advertised hour of the show the theatre was stormed by people who were actually prepared to pay four times the prices for seats. Many people had

(*continued on page 38*)

Silver King comes out Triumphantly!

It is in the air - else where and on the screen at the

IMPERIAL

Sagar's Radiant Star

SABITADEVI

in

Silver King

with

MOTILAL and YAKUB

Directed by: **Mr. Chimanlal Luhar, B.Sc.**

▼

Coming Straight From Her Hospital

SABITADEVI IN

Dr. MADHURIKA

to prescribe you a Tonic in entertainment

with **MOTILAL**

Story By: **K. M. MUNSHI**

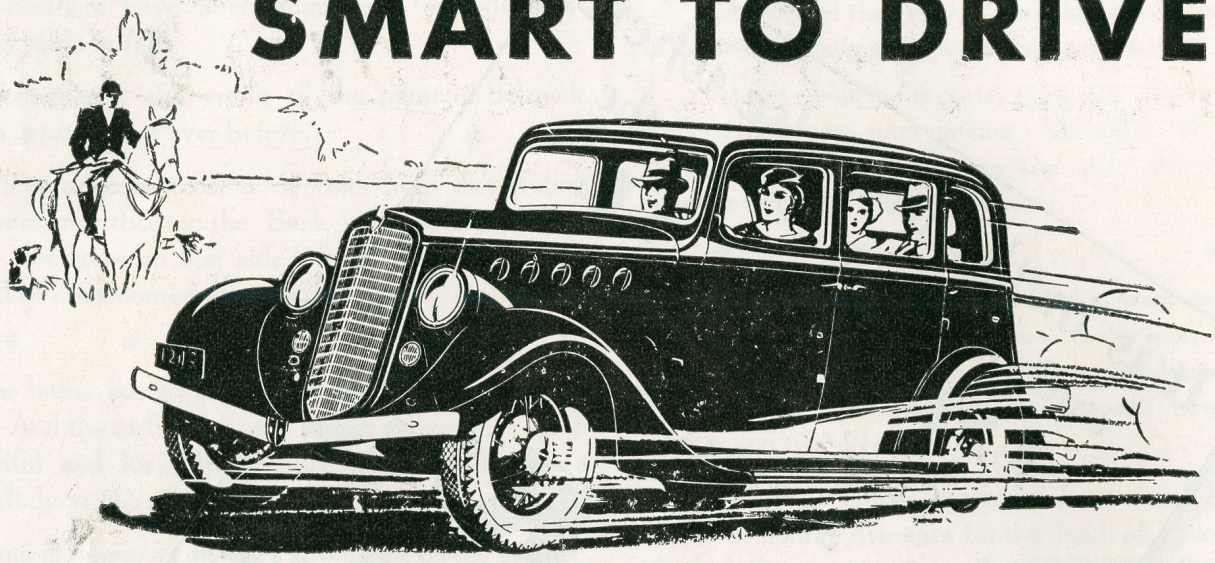
Director : SARVOTTAM BADAMI

SAGAR
NEPEAN SEA ROAD

SAGAR PRODUCTION

STUDIO
BOMBAY

SMART TO BUY
SMART TO DRIVE



De Luxe 4 door Sedan **Rs. 3650** (as illustrated)

Up to 35 miles per gallon . . . 70 miles per hour . . . Smooth riding comfort

Willys is smart to *buy* because it saves you money every mile you drive. It is smart to *drive* because it is modern in appearance, and gives comfortable, safe, speedy transportation.

The fine all-around performance of the Willys is impressively demonstrated when you step into the car and feel its snappy pick-up...its easy handling in fast or crowded traffic ...its road stability at high speeds...its eager power on hills...its ability to take curves safely...its ease of parking.

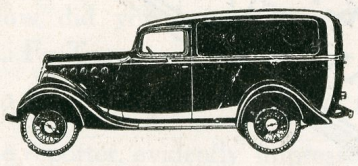
Avoiding all gadgets and untried innovations, every part is simplified and time-proved. Every part had to justify its adoption.

Of utmost importance to owners is the greater proportion of braking area to car weight than any car anywhere near its price.

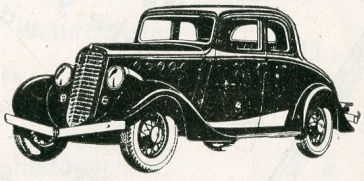
Yet with all that this cleverly designed and sturdily built car offers, its low price and low maintenance costs require but a *small percentage of your income.*

Spend *less* for motoring and have *more* for other necessities and pleasures—Drive a Willys.

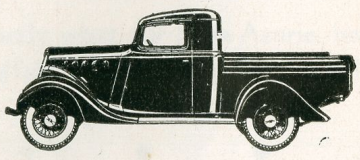
Because of the great savings in transportation, Willys commercial cars are proving tremendously popular with truck owners everywhere—savings that mean more profits.



The Willys Panel Delivery...with plenty of loading space for normal requirements and extremely low maintenance, expands markets.



The Willys Coupe . . . a smart personal or business car, sturdy, dependable, comfortable, with large rear compartment for luggage or samples.



The Willys Pick-Up . . . ideally suited to certain types of commercial work because of speed, low cost and upkeep.

WILLYS 77

GARWARE MOTORS Ltd.

NEW QUEEN'S ROAD,

BOMBAY

Jabloid Reviews

(PRODUCERS, EXHIBITORS and READERS will please note that our reviewing section can never be influenced or prejudiced by advertisers and others. Absolute impartiality shall be our policy and advertisers who do not like our reviews may if they choose stop their advertisements.—Ed)

Desh Dasi:

Produced by: **Ranjit Movietone.**
Released at: **West End Talkies, Bombay.**

This is Chandulal Shah's "Challenge" picture. If he means challenge from the box-office view point then he has certainly won but from any other view point except the box office the picture is a severe landslide to Shah.

The story is just like an old pair of trousers made serviceable by bright and coloured patches. It is just an uneven string of so many box-office situations. The story opens very tamely in rich surroundings with Gohar and Billimoria as the ward and the son of a rich land-owner who believes in oppression and extortion. For reasons known only to the director Gohar suddenly thinks of becoming a Desh Dasi, The transformation is so sudden that it shakes to the root all the accepted fundamentals of human psychology. And on goes the story with several well conceived punches at times severely shaken by illogical sequences, till the hero and heroine are reconciled and of course married.

Direction of Chandulal Shah has certainly degenerated. An artiste at one time, in his hunt for money he has left his ideals far behind and in Desh Dasi we find him as the superintendent of the Mint rather than as a director. Tbe picture is straight shot without any apology of art, consequently there is nothing beautiful in the picture from the pictorial view point.

Photography is just ordinary and at places careless.

The sound is not bad. Some of the songs are nicely recorded. Carnival and Revue insertions are good. Locations are usual

Gohar's work in places was really good—but her singing was a strain. When she 'sits' to sing we know what is coming—not music but just a heartless recital of scales and metre. There is no melody in such music.

E. Billimoria is not bad but not up to the usual standard. Raja Sandow has nothing to do except to move about in a respectable shirt and dhoti, which of course he does. Little Ram Apte is as usual brilliant.

Dixit has not much of a role and yet he is not bad. Ghory's work is just rotten and this artiste instead of improving seems to be going back. Charlie is easily the best in the trio. He gives a polished performance of a slap-stick artiste.

It is a pity that the girl Shanta is not given better roles. She is a much better artiste than several top liners in Ranjit, Shanta's little work in Desh Dasi is good and sympathetic.

Well, with Ranjit's trade name, Gohar, the comic trio and thousands spent in publicity, the picture is a box-office success. For the critic there is nothing, but a lot for the exhibitor. For money making the picture is just "O. K. Your Highness, Shah."

Fashionable India:

Produced by: **Krishna Movietone.**
Released at: **Roxy Talkies, Bombay.**

The 'eternal triangle'—this time in College precincts. The story is a jumble of contradictory elements and lacks logical development from the beginning. Comic situations in the story are natural and arresting. For grace a pseudo Raja is thrown into the story—perhaps to secure effects of kidnapping, passionate pursuits, and villainy. The common and recurring threads which weave the plot tight are love and jealousy.

Direction is not much—in fact rather weak. Situations have been left undeveloped and the picture becomes

(continued on page 35)

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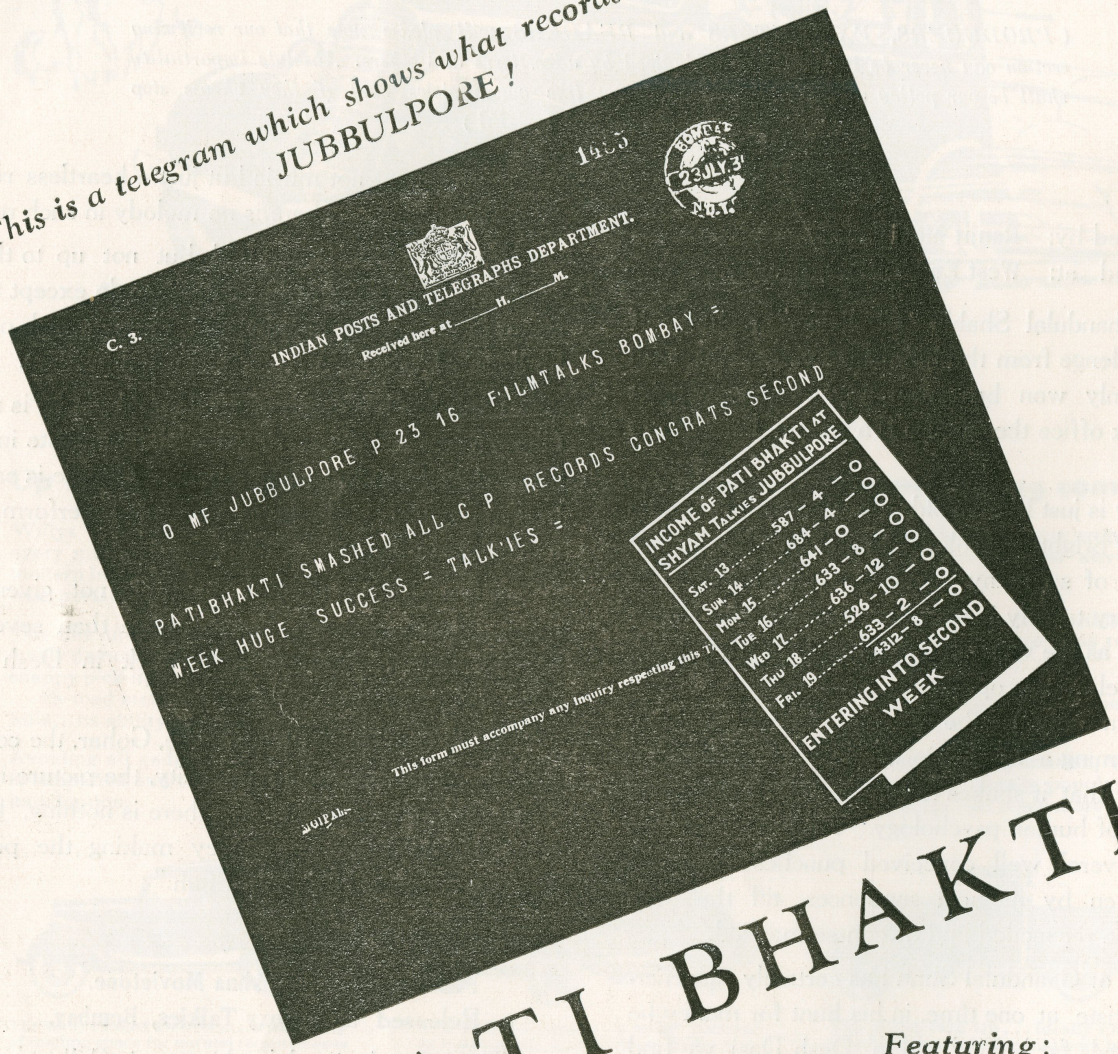
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Tue 16 ..... 633 – 8 – 0
Wed 17 ..... 636 – 12 – 0
Thu 18 ..... 526 – 10 – 0
Fri. 19 ..... 633 – 2 – 0
4312 – 8 – 0
ENTERING INTO SECOND WEEK

PATI BHAKTI

***Featuring*:**

Miss Kajjan, Master Surajram,
Ahmed Hussein, Miss Cooper,
Rosy, Laxmi and others.

Story by :

Babu Hari Krishna Juhar

31st AUGUST MAJESTIC CINEMA

Our Technical Page—

Cleaning Liquids for Motion Picture Film

by

J. I. Crabtree and H. C. Carlton

Part I

(By courtesy of Eastman Kodak Co., Rochester)

It is necessary to clean motion picture film at various stages in its progress from the laboratory to the theatre to remove:

1. Dirt on the base side of negative or positive film;
2. Dirt or grease which may accumulate on negative film during printing;
3. Dirt and oil which accumulate on positive film during projection.

1. When processing in the laboratory by the reel and tank system if all excess water is not removed from the film previous to drying, any dissolved salts present in the water supply remain on the film after evaporation of the water. The residual salts are usually only visible on the base side of the film because on the emulsion side they have an opportunity to diffuse within the gelatin coating during drying.

It is necessary to clean the back of the dried film either by wiping with a damp chamois while on the drying reels or by passing the film through a cleaning machine. Such treatment is unnecessary in the case of positive film if all excess water is removed previous to placing on the drying reel by thorough wiping or squeegeeing.

In the case of negative film it is customary to wind it with the emulsion side downward onto a wooden drum covered with cloth when the base side may be cleaned without danger of injuring the image. The cloth should be removed from the drum at frequent intervals for cleaning.

A suitable cleaning liquid for the above purpose should possess the following properties:

(a) It should be capable of dissolving traces of inorganic salts and should also dissolve or emulsify grease and mineral oil;

(b) It should be sufficiently volatile and should not cause the gelatin side of the film to swell in a period of several seconds if it accidentally has access to it;

(c) The liquid should not affect the physical properties of film with safety or nitrate base or remove the colour from film with tinted base.

A suitable mixture fulfilling the above conditions is the following:

	Metric.	Avoir.
Ammonia (conc)	5cc.	2/3 oz.
Water	95cc.	12 oz.
Denatured alcohol (see below) to make.	1000cc.	1 gallon.

The ammonia serves to emulsify any traces of grease or oil, while the mixture contains sufficient alcohol to prevent dangerous swelling of the gelatin if any of the mixture reaches the emulsion side of the film.

A choice of several alcohols for preparing the above liquid is available as follows:

GRAIN ALCOHOL (ethyl alcohol). This is the most satisfactory for the purpose since it has a minimum effect on the film base.

DENATURED ALCOHOL. Ethyl alcohol is available containing a variety of denaturants. The most common denaturant is wood alcohol which dissolves nitrate film base so that this should be avoided if possible.

The most commonly available denatured alcohol is motor alcohol. The "Pyro" brand of the Industrial Alcohol Company is prepared according to the following formula No. 5 of the U. S. Internal Revenue Bureau:

Ethyl alcohol	100 volumes
Wood alcohol	2 volumes
Pyridin bases	0·25 volumes
Kerosene	0·5 volumes

On diluting this with water the alcohol turns milky owing to the kerosene coming out of solution. Kerosene has no effect on the film base or gelatin coating and serves to dissolve grease. Although pyridin and wood alcohol attack the film base when pure, in the above concentration and when diluted with water in the above formula they have no harmful effect on the film base during the time required for cleaning. The above cleaning liquid prepared with "Pyro" motor alcohol had only a slight tendency to produce curl on film with nitrate or acetate base after complete immersion for 24 hours at 70°F.

ISOPROPYL ALCOHOL. This is now available commercially and the "practical" grade is satisfactory for the purpose. It does not turn milky on mixing with water and has little or no curling effect on film with either nitrate or acetate base even on immersion for several hours. It is non poisonous, is not decomposed on exposure to light and when used in the above mixture does not attack the silver image or the gelatin coating

TERTIARY BUTYL ALCOHOL is also available commercially and has properties similar to those of isopropyl alcohol. Its odour, however, is somewhat objectionable.

(*Continued on page 31*)

British Cine - Art

Reasons for its stagnation *(By A. Bhaskar Rao)*

BRITISH pictures are, of late, steadily being thrust upon the Indian market, and students of cine-art would do well to analyse the art, or rather the absence of it, displayed by them. Indian film-goers of taste and discretion rarely see British films which are boring and most of which betray a lack of artistic and pictorial excellence and a poor knowledge of technique. The fundamental requirement of a picture is universal appeal, because emotions are universal. British pictures lack not only universal, but even national, appeal. Most of them portray London life, and thus their appeal is only local.

Eisenstein, the world's greatest Russian director, once expressed surprise why British producers did not take advantage of the abundant 'plastic material' in Britain—the great factories, Railways, shipping yards, the country side of unparalleled beauty, and the like. With all the unlimited financial backing and natural resources, Britain has been unable to produce a single picture of outstanding merit, let alone an epic. (Of King Henry VIII we shall see later). America, Germany, Russia and France have all been making steady progress since the silent picture days, in the development of technique and art, but Britain alone has been sadly lagging behind in this respect from the very beginning. British silent pictures were a very feeble imitation of American pictures in technique and style and as such were never popular in the Home market, so much so that the producers had to have recourse to the quota system whereby a certain percentage of the pictures exhibited in Britain had to be British ! This is eloquent proof of the quality and popularity of British pictures.

A Scene from "DESH DEEPAK"
Featuring Sharifa & Nadia
(WADIA)

Paul Rotha, reviewing the filmic art of all nations, in his excellent, comprehensive work "The Film Till Now" gives his candid opinion as to the backwardness of British Films.

"British Studios are filled with persons of moderate intelligence who are afraid of any new process, in case their feeble mentality is not sufficiently clever to grasp its significance."

He adds that the appalling inferiority of British pictures is due, among other reasons, to the lack of technical knowledge of the executives in the industry. British Directors have displayed a woeful lack of creative imagination which is the least requirement of a director. Britain has not produced a single director of the calibre of an American Mamoulian or Lubitsh, a Russian Pudovkin, a German Pabst or a French Rene Clair. All along, the British Director's job has been to transport stage successes bodily to the screen, and this requires very little technical skill, especially in the talkies. He has never learned the expressive capabilities of the camera. To him it has only a photographic, and not cinematic, value. Camera personification, conveying an effect by suggestion and symbolism, the power of detail, accentuating a situation by contrast, heightening the emotional effect by parallel action, these are methods unknown to the British Director. He has not even learnt the use of the comparatively easier technique of camera angles. In the picture "It's a Boy," there is scene of two men walking up a flight of stairs; it has been shot from such a low angle that the staircase looks like a slightly raised gangway through which the men are walking up ! The poor quality of photography is seen even in the British newsreels which are invariably foggy and flat in sharp contrast to the American ones which are remarkably clear and bright.

Almost all British pictures are adaptations from either stage plays or books. British writers or directors have hardly, if at all, written an original screen story, for they lack originality and that "Screen sense"—a sense that is almost akin to intuition which tells beforehand exactly how a scene would appear on the screen. Nor have they created a single original screen character serious or comic, like a Beery. a Menjou, a Clara Bow, a Chaplin or a Lloyd. All the characters represented

on the screen by Sidney Howard, Jack Hulbert, Tom Walls, Cecily Courtneidge and Gracie Fields are from the stage. Directors treat stories and situations in a broad, general manner, in a 'straight' way, almost as they are done on the stage. After the advent of the Talkies, the task has been made easier for them: most of the dialogue of the adapted plays are retained in the pictures and one feels as if one is watching a stage play on the screen.

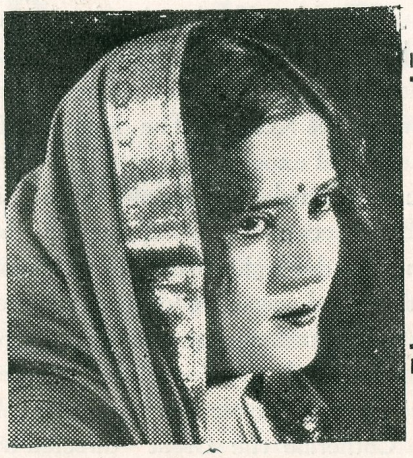
British producers have exhausted all their means to put their country on the film map of the world. They set up Hollywood's fallen stars like Douglas Fairbanks Sr. and Jr., Clive Brook, Esther Ralston, and a host of others in the British Firmament, but without success. One enterprising concern tried to exploit the name of George Arliss by starring him in "The Iron Duke." Through the poor direction of Victor Saville, the Duke of Wellington transformed himself into the Duke of Arliss and it looked as though the Warrior Duke won his battles by his witticisms and mannerisms! By a mutual arrangement with an American Agency some British pictures are exhibited in America where the press, out of necessity and courtesy, gives half-hearted praise to them, but they are far from popular. And all the while, stories by British authors like "Dr. Jekyl and Mr. Hyde," "The Painted Veil," "David Copperfield," "Cavalcade," "Treasure Island" and others have been made into screen classics by Hollywood; and British stars like Chaplin, Coleman, Laughton, Leslie Howard and some others have risen to great heights in Hollywood, while British producers have been looking on helplessly.

One of the most important reasons why British cine-art does not make any progress, is to be attributed to the press in England, which, as is well-known, suffers from a British complex; and added to this is the British-er's incorrigible trait of self-glorification Art cannot improve without criticism, and progress is achieved by recognising and rectifying faults Not only is there a complete absence of criticism, but the press showers unadulterated praise on British pictures just because they are British. It boosts British pictures to the skies, implores and cajoles the public and appeals to its sense of patriotism, to see British pictures. Instead of feeling ashamed at their own inability to make use of their stories, the press takes pride in their success in Hollywood! "A British Triumph!" "Greatest British Picture!" "A product of British Brains!" "Elstree teaches Hollywood a thing or two" these are some of the stock phrases which eternally appear in the patriotic press.

One or two pictures of a fairly good quality like "King Henry VIII" and "The Scarlet Pimpernel" have been produced in Britain by "London Films" and directed by Alexander Korda. But, by no stretch of imagination can such pictures be called British for the following reasons: "London Films" is partly owned by Douglas Fairbanks Sr. and Alexander Korda, the former an American and the latter a Hungarian. The director of the picture mentioned above and of some others produced by the company, is Korda. The higher staff of cameramen and technical experts are, mostly, either American or German. Douglas Fairbanks Jr. on his return to America after completing "Catherine the Great" stated that most of the higher staff of "London Films" was non-British, and according to quota requirements eighty percent of the staff, consisting of electricians and carpenters, was British! And yet the pictures produced by the company are hailed as "Great British Masterpieces." In "Catherine the Great" directed by Korda, the stars were Fairbanks Jr. and Elizabeth Bergner—a German. In "Private Life of Don Juan" Fairbanks Sr. starred, while the cameraman was Hal Mohr from America. Rene Clair, the great French director, is shortly going to direct a picture for "London Films" and it will of course be hailed as British!

Probably realising their shortcomings as regards the entertainment film, many British producers are gradually turning their attention to a new phase of the industry as a side venture—the documentary film. This is nothing but a film of educational value, like nature studies, travel films, films showing manufacturing processes of various articles of daily use, films of difficult surgical operations and the like. Such films are shown in schools, hospitals, reformatories, sanatoria and welfare centres. The "British Film Institute' has been started recently with a view to bring about a better understanding between the producers and these 'consumers,' to acquaint the former with the needs of the latter and generally to encourage British Film Production. But, despite the mightiest efforts, with lack of creative imagination and eternal self-glorification, British cine-art is destined to the quagmire of stagnation for ever.

Yakbal and Husnabanu in a piquant situation in 'DESH DEEPAK' (Wadia)



Letters of Kamla

★

My Dear Padma,

My first letter written to my sweet friend Zubeida has put up a frown on my Editor's none too sweet face. When I went to ask him as to what the readers said about my contribution he looked daggers at me and for five minutes did not speak a word. To relax the strain, I gave him a sweet wink and then he switched on an understanding smile.

This is what he said, "Look here, little woman, people say you have been too vulgar and indecent in your expressions. I want you to make your articles more dignified in future. Do you understand?" Didn't I understand? I did. And if he had been young and good looking I would have made him understand too.

Well, darling, here goes my attempt at dignity. Dignity, bah, what a rich apology for hypocrisy—what a versatile excuse for sinners—what a resplendent cloak for falsehood! Well, to me dignity, in the way the world wants, is a mirage.

But, my dear, in my anxiety to condemn these pall bearers of dignity I have forgotten you. Now let me remember when I first saw you on the screen. When was it, darling? I think I first saw you as a dashing heroine with a mask in the silent picture "Dilruba Daku". My brother Ashok said that you captivated him with your innocent and wistful eyes. Of course, I believed him. I always do where girls are concerned and especially young and good looking ones. You see, dear, we are born in a family of artists and my brother Ashok has inherited the artistic eye from our ancestors. He, being a man, has of course a swollen eye where girls are concerned. But the trouble with him is that he has rather a weak heart which lands him into trouble whenever he sees a new girl. Now that has been an hereditary disease with all of us. My sister nearly died of heartbreak when she saw a handsome six footer last year—we, of course, rendered first aid but ultimately it all ended in her swooning into the open arms of the wily cavalier.

Well, after that my brother Ashok did talk of heart strain for some time and we all sympathised with him without failing to point out that this particular kind of heart trouble can only be remedied by the person responsible for it. Well, the remedy could not be found for a long time till we again saw you in "Prithwiraj Sanyogita" your first talking picture. And there Ashok's symptoms returned this time rather seriously, when he heard your sweet and melodious voice. It seemed that now his heart trouble was going to be a chronic feature with recurring relapses. Poor Ashok—that night he had fever and moments of delirium. We could hear him muttering "Padma—Padma" and rolling the word on his tongue with a sweet relish. Next morning his tongue was dry and coated and we all decided upon castor oil to lubricate his speech. After four ounces of this precious liquid Ashok's heart trouble was considerably eased and he was ready for your next talkie "Lale Yaman" in which your dance was considered so marvellous by all in the family that we all decided to follow your footsteps. The mad marathon went on for days till the tenants below us threatened to prosecute Daddy for breach of peace. Poor Ashok was in a frantic state. He would keep steps whilst playing cricket and his comrades thought that Ashok was dancing cricket and not playing it.

And then came "Mahananda" one of the very few pictures I have really liked. In it you were simply marvellous. You sang so beautifully that Ashok always remembered you as the Bulbul. Well, your producers called you the "Bulbul of Bengal" and we all thought

(Continued on page 31)

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Studio Close-Ups

Prabhat Cinetone

"Mahatma" Bal Gandharva Prabhat is in the editing room. A new child star, Basanti, is reported to have done very good work in the picture. The picture was expected to be released at the Roxy Talkies in Bombay will, in all probability, be released at the Krishna Talkies if Baburao Poy's plans to take charge of the theatre succeed.

Shalini Cinetone

"Rajmukut" directed by Govindrao Tembe is nearing completion very fast. Men in the know say that the musical side of the Marathi version will be very attractive. Director Jagirdar's arrangements for his Urdu picture are nearly complete while preparations for Baburao Painter's next story are already under discussion.

Kolhapur Cinetone

"Orphans of Society" has been completed by Director Vinayak. The picture is expected to be very nice and will incidentally be the first social success of the Company. Baburao Pendharkar is reported to have done excellent work as the villain of the piece.

The shooting of "Song of Life" is progressing, and the Ratan Bai unit is busy, indeed so busy that they cannot get time to write to friends. Harishchandra Bali, the famous musician, has been invited at prohibitive cost to give special tunes for Ratan Bai, and classic background music. This is indeed a great compliment to Bali as the Company already happens to have a well equipped orchestra with two music directors.

This also proves that Dadasaheb Nimbalkar intends to spare no pains and money to make the picture attractive from all sides.

"Ganga Vataran" is in making and that is saying enough about it, as it has been in that state too long and will be so for a long time to make. Rather an unfortunate choice of director for the Company.

Godavari Cinetone

Just no news—still looking out for money. Good luck, lads.

Saraswati Cinetone

"Krishna Shishtayi" is nearly completed and the picture is expected to be released in Bombay in October.

Gandharva Cinetone

The work on "Chandramukhi" is stopped for the present and the Company is concentrating on completing "Prem-ki-Dunya", a social super, which is expected to be released in Bombay in the month of October. Baburao Patel, the directing proprietor, is in bed with illness, and shootings are supervised by Mr. B. R. Oberoi of Lahore.

Bhavnani Productions

Mr. Mohan Bhavnani has completed "Bridegrooms Wanted" which he expects to release at the Imperial Talkies in the month of October. The next subject is under discussion.

Krishnatone

"Fashionable India" is running very well at the Roxy Talkies in spite of the unfortunate disagreement between the Company and Kapurchand

Brothers. "Zingaro" will be the next release. The picture is ready and only awaits an opportune time for release. In the meantime "Marad-ka-Baccha" will be completed. The future programme of the Company is very ambitious provided certain things go well in the next two months.

Sangeet Movietone

The success of "Talash-e-Haq" has given encouragement of future production to Jaddan Bai. She was thinking of taking up a Mohomedan subject but in view of the proposed censor restrictions she has dropped the idea, and will take up a Hindu subject. We advise her to stick to Bombay and not to go to Calcutta in search of the mirage of technique and quality, as she is thinking of doing.

Prakash Pictures

"Mumbaya-ki-Sethani", a comic subject, is reported to be nearing completion. People say that Gulab has done marvellous work along with Shirin Banu. Well, let us wait for the picture and we shall know the whole truth. Another subject in hand is "Snehalata." Panna, the motherly hercine, shoulders the stellar role, unfortunately for the audiences.

Prosperity Films

"Bahin-ka-Prem" their first born has been censored and is expected to run in Bombay during September. Reports about the picture are very good and those who have seen the trials say that Padma has given a convincing performance while Rafique Guznavi is simply superb. Good luck, 'Kippy'—less of of girl , and more of work make Jack a rich boy.'

Kumar Movietone

Mr. Vyas has completed the three Jal Merchant pictures and with the help of Director Kapoor is taking up another brace of Jal Merchant stories while Jal is producing one of his own also simultaneously. "Bahadur Beti" is reported to have done good business in Bombay. Buck up, Vyas.

Premier Films

"Sundari", a social subject, is awaiting release. The future programme of the Company is not yet fixed.

Debaki Bose Productions

"Life is a stage" has at last been completed and censored.

A copy of the picture has been sent to Venice for the International Exhibition but it is reported that the picture was rejected. Debaki Bose has gone back to Calcutta probably with an heritage of shattered dreams and smashed ideals.

Paramount Movietone

"Tophani Tamancha" is nearing completion. Kikubhai Desai seems to be giving first hand training to Miss Doreen, his new star, by chaperoning her himself to foreign pictures at the Regal and Capitol.

Mahalaxmi Cinetone

"Bombshell" has been completed. We only hope that this is not another bombshell thrown on art and ideals. Manubhai Vakil seems despondent nowadays and keeps to his rooms on Colaba.

Sagar Movietone

"Silver King" is drawing packed houses at the Imperial Cinema. The first week is reported to have collected a record box office money for Sagar. "Madhurika" and 'Forbidden Bride" are on the way.

Sharda Movietone

No news except seeing B. K. M. Dave furiously motoring about.

(*Contd on page 28*)

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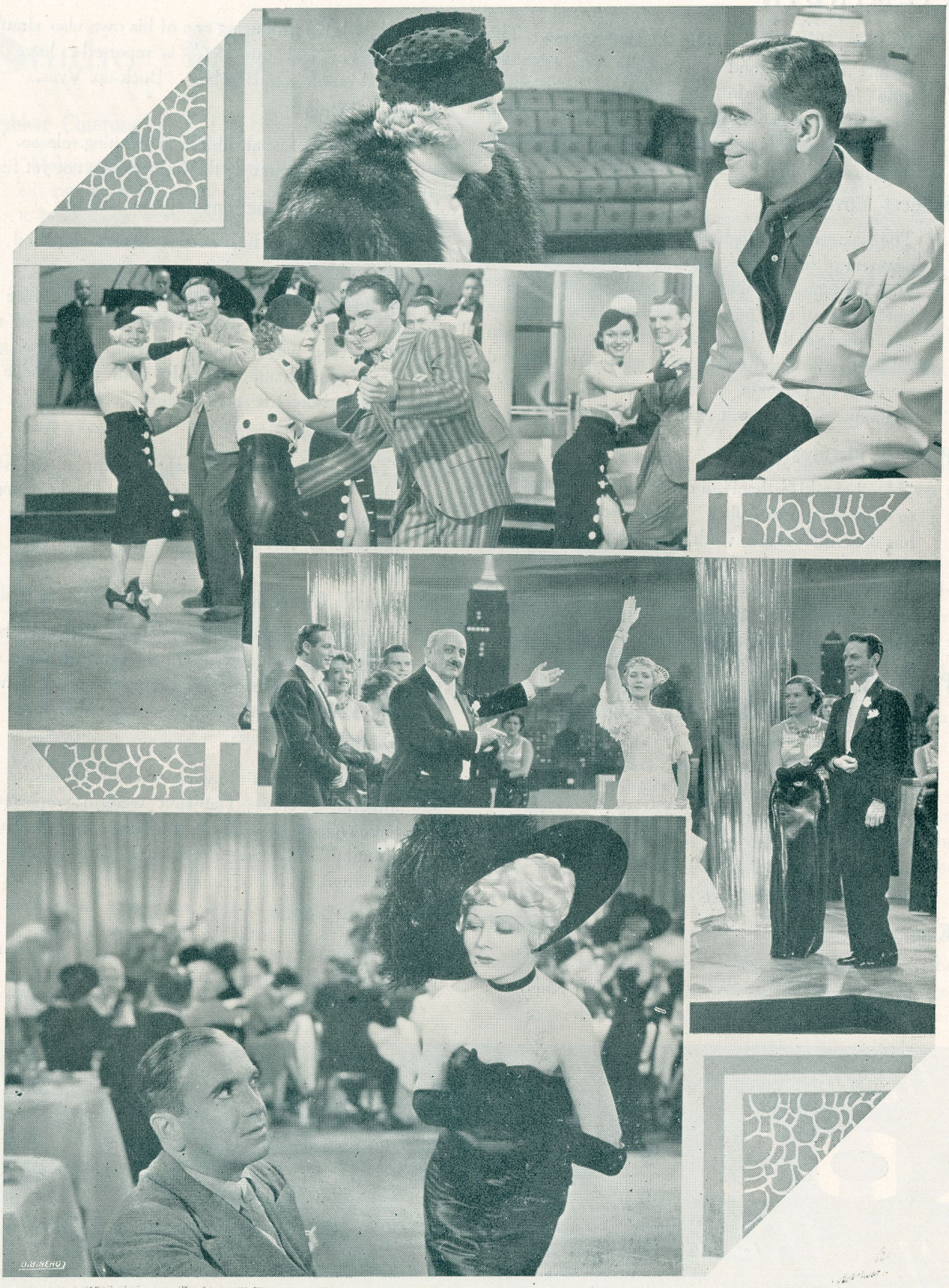
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(*Continued from page 21*)

Kanwal Movietone

"Painted Sin" is nearing completion. The producers have put in all efforts to rectify the mistakes and blunders committed by them in their previous picture which failed miserably. We wish these troopers every success.

Pralhad Cinetone

Goodness knows what has become of "Dev-a-Kanya", that Khatib story. Khatib can be seen promenading in the streets.

Imperial Movietone

"Pujarini" is in the last stages at the Majestic Cinema. No new picture has been started. The same old stuff once reported, viz. "Naya Jumana", "Vahar-e-Dunya" and "Chalta Putla.' Director Chowdhary is thinking of starting another Marathon production; in the meantime he is bossing over Gidwani and Sarpotdar.

Ranjit Movietone

"Desh Dasi" did good business at the West End Cinema. The picture was very well appreciated by the masses and Gujerati families who always like light recreation. "Noor-e-Watan" is being completed very fast by Jayant Desai while Raja Sandow's "Black Bandit" is on the shelves for the present. Chandulal Shah is busy fitting up Gohar for a new story. It is ***some*** job.

Eastern Arts

"Khun-e-Nahaq" is at last completed. Goodness knows who actually directed it. "Nikaha-ki-Rat" is the next imposition.

Saroj Movietone

"Bahar-e-Sulemani" is released at the Globe and is reported to be faring well. "Chandra B. A." is awaiting release at the West End Cinema after "Desh Dasi."

Bombay Pictures

H. R. Bode has started with his picture featuring Mumtaz and Kitchlen.

HE

is coming to us straightaway from the stage and the happiest thing about "His" coming is that—He is coming with HER! So we have uptil now definitely announced

TWO THINGS

1. That he is coming shortly *and*
2. That he is coming with her.

Now it is our duty to announce the names of these two

HE & SHE!!!

Dear Readers ! we assure you that we shall do it

NEXT MONTH!

— WATCH FOR OUR FURTHER ANNOUNCEMENTS —

— *India's Loveliest Star in India's Greatest Picture* —

DEVIKA RANI

in

JAVANI KI HAWA

Devika Rani — India's only film-star who is famous throughout the world—in a story of breathless thrills, romance, music, dancing love, laughter and tears. See this exquisite portrayal of a girl who idealised love and whose love led her to many strange adventures.

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Starring

DEVIKA RANI

with

NAJAM-UL-HUSSAIN

A Bombay Talkies Ltd.

— PRODUCTION —

A New Leaf In The History Of Motion Picture In INDIA !

with

AN UNUSUAL PICTURE

A cast with its own quality!

AN UNUSUAL STORY

●

Story by :

H. D. BODE

●

Directed by :

S. C. SINGH

◎

Featuring :

Kitchleu, Miss Mumtaz Begum

OF THE SILENT FAME

Watch for the Announcement

OF

The Name of the Picture!

❖

BOMBAY PICTURES

GREEN STREET - FORT - BOMBAY

(*Continued from page* 18)

that you richly deserved the title, with the exception of our little baby sister who kept wailing in protest as if proclaiming that she was the Bulbul. Of course, we all humoured her by giving her the feeding bottle and then she stopped challenging your title and slept.

But the picture which played serious havoc with Ashok and almost broke my intimacy with my boy friend was "Bag-e-Misar". You know, my dear, all three of us had gone to see the picture so that we could steal a march on others in the house. You see we had gone out for an English show at the Pathe and not having got the tickets we chose to see your picture. Things went on well till you appeared on the screen. In fact, we were all anxious to see you, but when you actually did come on the screen in those short skirts and tight 'choli' Ashok jumped in the chair and my boy friend sighed heavily. I suddenly turned round and questioned him what was wrong, But he merely replied that all his feelings pent up for years suddenly escaped as if released by some hidden heart spring. My dear, at that moment how I hated you. Even now I have not pardoned you enough for the dress you wore in that picture. My boy friend said that girls looked so much nicer and attractive when the dress is so close to nature. I sniffed and grumbled and tried to change the subject, but Ashok who was by now thoroughly aroused would suddenly erupt and throw out liquid lava of praises of your figure and face and would swear blank that he had not seen a sweeter girl than you and in his effervescence sought my boy friend's testimony to the fact. Of course with due deference to my presence my boy friend would not agree loudly but I could feel that his heart was clamouring to proclaim the fact from the house tops.

My darling Padma, I still cannot understand why girls should expose themselves so much to serve art. Does art need a naked worship? My boy friend thereafter developed a passion for Indian pictures and became moody and absent minded with the result that when I asked him anything he would wake up after a couple of minutes and give me incoherent replies. Ashok, poor Ashok, he seems to have lost all his bearings after that illfated "Bag-e-Misar".

By the way I forget to tell you that whatever these boys felt about you I also appreciated your figure though it dropped a burning matchstick in the haystack of

(*Continued on page* 48)

LOVE.....GOD.....LIFE

★

The words which stand immortal, still worldly.....SHE was a fisher girl.....HE was an Oxford Graduate

EAST *v/s* WEST

in the court of

"THE DAUGHTER OF THE SEA"

or

"SAGAR KANYA"

A 'Vijaya Pictures' *First Master-Piece*

Directed by the great Director :

Mr. HENRY DARGWITCH (of HOLLYWOOD)

THE 'IT' PICTURE OF THE YEAR

★

It Contains :

THRILLS !
ROMANCE !
MELODIES !
DRAMA !
SUSPENSE !
CHASE !
DANCE !
COMIC !

AND WHAT NOT???

★

Featuring :

Miss HEM PRABHA and SHANKER RAO KHATOO with Miss Gulzar, Miss Sultana, F.M. Butt, Shantaram and Ghanekar—the well known comedians and a galaxy of other known stars.

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MOTION PICTURE SOCIETY

Two cinema papers have thought it prudent to pass very caustic and no doubt undeserved remarks on the working of The Motion Picture Society of India. Indeed, there is some truth in certain observations but the case is not so bad as to merit a wholesale scathing attack on an institution which holds out a very hopeful promise of doing some really serviceable and useful work in the future.

The Motion Picture Society founded only a little more than a year back owes its present stage of semi-official status to the untiring and self-sacrificing efforts of its ex-secretary, Mr. K. S. Hirlekar, In fact, its very conception has been his pride and a justifiable one, too. Institutions of this nature have always had a poor reception in India. This fact can be proved by numerous examples in addition to the fact that the existing conditions in Indian trade, industries and labour are to a large extent due to lack of unity and cohesion in their organization. The Motion Picture Society is not an exception to this unfortunate state of affairs. Like any other institution attempting to do something really useful in organizing a trade or industry, it had to fight for its existence in the atmosphere of lukewarm support and apathetic patronage.

If 'towering men' like Khan Bahadur Ardeshar Irani and Chandulal Shah do not happen to take any interest in the Society, it is no fault of the Society or its organizers. It is just a trail of shame and criminal indifference which these men are leaving behind by failing to support an institution which has honest aspirations of organizing our film industry and helping it to survive against killing foreign competition and moreover to put our pictures on the world map.

If Bengal and Madras have not chosen to join the Motion Picture Society it is not for want of an invitation or urge from the Institution. It may be because Bengal and Madras Producers are still in the primitive stage and cannot appreciate the benefits of having an Institution which would proclaim the voice of all Indian Producers.

"FILMINDIA"

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(*Continued from Page 7*)

as such he is also likely to fall ill at times. You know that is the human heritage. Well some months back he did fall ill and very seriously too, unfortunately for himself and for 150 other people dependent on him. He did not know that he was falling ill otherwise he would have arranged his business affairs so nicely that none would have got a chance to discredit his business and jeopardize his life.

Early one morning Maneklal Patel was taken to the hospital in an invalid's chair. For days he lay hovering between life and death—a flickering anxiety to 150 families dependent on him apart from his own. What a moment for the enemy to strike.

It was not a moment for any one to ask for money. That man was not settling accounts with his business creditors but was checking his dues with his Maker. He was praying to the Lord for Mercy. It was the Great Mercy not for him but for those 150 families dependent on him. A noble businessman even on the Gates of Death.

It was at this time that a firm of raw film distributors sued him—issued an injunction—served the summons on the death-bed just when the victim was deciphering the Writ of God. And this same firm had earned thousands and thousands in the past from Maneklal Patel.

Is Maneklal unlucky or is the world ungrateful ?

If this firm persists in its vicious gold digging we shall be compelled to expose it mercilessly in the interests of the industry in general and we shall do so whatever the consequences. Even business should be human.

HUSH!

Here's Divine Melody !

When Padmadevi Sings—

Millions sigh.....dream.....live anew when the divine star of Gandharva Cinetone bursts into glorious song.....as melodrama romance, music are brilliantly blended in a grand story of the season

(*Continued from page 15*)

All the above alcohols tend to remove more or less of the tint from nitrate or safety tinted base film but the water present in the above cleaning liquid greatly retards this action.

The precise effect of cleaners prepared with the various alcohols on the tinted base is shown in the following table. Samples of film were immersed in the cleaners and the times required for visible signs of removal of the colour were observed.

EFFECT OF FILM CLEANING LIQUIDS ON TINTED BASE FILM.

Formula.		Safety base.	Nitrate base.
Ammonia (conc.)	5cc.	liquid slightly coloured in ten minutes	Same as safety base
Water	95cc.		
Motor alcohol to	1000cc.		
Ammonia (conc.)	5cc.	No effect in 2 hours	Liquid slightly coloured in 10 minutes
Water	95cc.		
Isopropyl alcohol to	1000cc.		
Ammonia (conc.)	5cc.	Slight effect in I hour	No effect in 16 hours
Water	95cc.		
Tertiary butyl alcohol to	1000cc.		

The propensity of the cleaner to remove the tint varied with different coloured bases but the above table gives data for the base which was most readily attacked. Since the period of application of the cleaning liquid is very much shorter than that required to visibly affect the tinted base, the cleaners are considered satisfactory.

2. When making positive prints from negative film, the negative accumulates more or less dirt, grease, and loose particles of dust which must be removed at frequent intervals. In any case it is advisable to remove dust after every third or fourth passage through the printer by passing through silk plush (cut on the bias) moistened with a suitable cleaning liquid as the film is being wound on a rewinder. More thorough cleaning of the emulsion side can be effected by winding the film base side downward on a cloth covered drum as above.

The requirements of a suitable cleaning liquid for this purpose are similar to those for positive film dealt with below.

3. Positive film accumulates more or less dirt and oil during its passage through the projector which causes spots and patchiness on the screen. In this connection film which has been toned has a greater tendency to show oil spots than untoned film, which is presumably a result of the matte surface produced by certain toning processes. The oil and dirt may be effectively removed from the film by immersing in a suitable oil solvent, with or without scrubbing, and then removing the excess solvent by squeegeeing and buffing. A satisfactory machine for this purpose has been described by Faulkner. A less satisfactory method of applying the solvent is by means of silk plush as the film is being wound on a rewinder.

Various liquids have been suggested for the above purpose but the precise effect of such liquids on the film base and on the image, so far as is known to the authors, has not been investigated. Moreover, in certain cases deterioration of the film image has been definitely traced to the use of unsuitable chemicals. An investigation to determine the most suitable liquids for the above purpose therefore seemed desirable.

REQUIREMENTS OF A SUITABLE FILM CLEANING LIQUID.

A suitable film cleaning liquid should possess the following properties :

1. It should readily dissolve fats and mineral oils ;

2. It should not affect the gelatin coating or the film base, or remove the colour from film with tinted base. Also it should not attack the silver image or a tinted or toned image even on prolonged contact in the presence of moisture, because when cleaning on a rewinder any excess of solvent which does not evaporate is trapped between the convolutions of the film, when it can evaporate only very slowly ;

It should also not decompose on exposure to light to give products which are injurious to the film ;

3. The boiling point and latent heat of vaporization should be such as to permit of sufficiently rapid drying ;

4. It should be non-combustible, non-toxic, and be readily available at a reasonable price.

At the outset a survey was made of all the possible commercially available non-inflammable and inflammable oil solvents, and the most promising of these were investigated as follows.

NON-INFLAMMABLE OIL SOLVENTS.

The following compounds were selected by virtue of their suitable volatility, solvent action, and price;

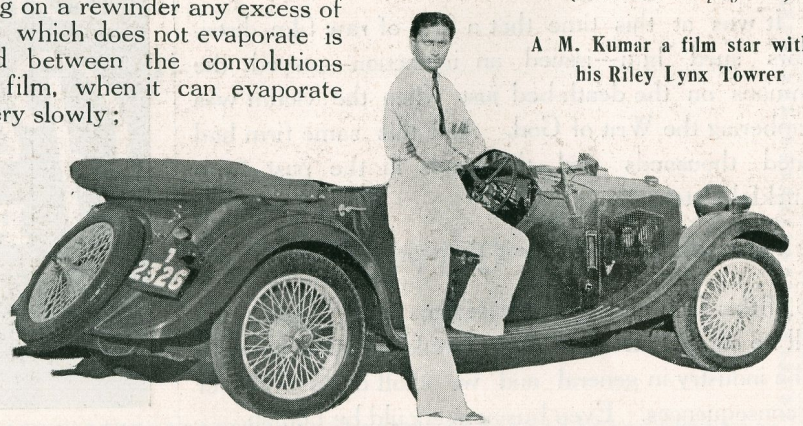
Solvent.	Formula.	Boiling Point.
Dichlorethylene	$C_2H_2Cl_2$	56-60°C
Trichlorethylene	C_2HCl_3	85-87°C
Tetrachlorethylene	C_2Cl_4	119-121°C
Ethylene Dichloride	$C_2H_4Cl_2$	83°C
Carbon Tetrachloride	CCl_4	76°C

The effect of these compounds on the film was investigated as follows:

EFFECT OF NON-INFLAMMABLE SOLVENTS ON MOTION PICTURE FILM.

The effect of the above solvents on film was studied by placing a strip of developed positive motion picture film (nitrate base) in a 100cc.

(*continued on page 41*)



A M. Kumar a film star with his Riley Lynx Towrer

(*Continued from page* 13)

sketchy. Continuity jumps have run riot. Technique used is of the old school and there are no flashes of directorial genius any where in the picture.

Photography is good in places—but generally it is bad. Over and under exposed and out-of-focus scenes are plenty. The laboratory work is rotten and has ruined the little that could be reconciled with in the general photography. Editing is faulty and very often there are jumps between two shots.

The sound in places is excellent but at places pitches vary giving a metallic effect. Here again the laboratory work has been disastrous. The 'whispers' recorded are apologetic and ridiculous. Some of the songs have been beautifully recorded,

Music is satisfactory. Some of the songs though composed on popular scales are well sung and sound melodious. Back ground music is ill conceived and bad.

Pushpa gives a marvellous performance through out. Her acting is excellent while her dialogues are almost perfect. She was a pleasant surprise to so many as she had failed to act in her previous picture "Sone-ki-Chidiya." Gulab as usual is not bad but she has so little to do. It is a pity that this able artiste has not been given greater scope. Badri has carried the comic side of the picture on his shoulders. His character role of Panditji has been successfully interpreted with clever and artistic comic touches. Badri's dialogues are faultless. Amongst the new comers O. K. Dar attracts attention. As 'Madhav' the jealous lover of Kusum, Dar gives a clever performance which easily establishes his histrionic ability which if carefully nursed in future is bound to prove lucrative to the artiste. Dar's dialogues were nicely spoken with due stress and feeling. R. D. Shukla as 'Ramesh' was just rotten, while Wadilal and others deserve no mention. That little boy Shyam Sunder has a beautiful voice but needs training in music, as very often he sings out of scales and tune. One wonders why Johra Jan is put into the picture. She has no face, figure or voice and she plays practically a silent role in a talking picture.

Settings are good but the director has lost the topography of the picture and consequently locales become mixed up.

From the box-office view point the picture is a success as there are several situations comic and serious which make the picture melodramatic and attractive. The picture is running well in spite of competition from "Pujarini" "Desh Dasi" and "Silver King" and that is saying a lot.

Bapu Pendharker of the Marathi stage fame seen in his Marathi picture "Vijayachi Lagne" along with Miss Hounsa and Pinglay

Joshe Jawani.

Produced by : **Kala Kinetone.**
Released at : **Globe Talkies.**

An ordinary subject handled and mishandled nearly a hundred times. The picture has no attractions from any view point. Direction is rotten and the treatment in general is absolutely disappointing. Such pictures add to the misfortunes of the industry.

From the box office view point the picture is just a big Zero.

Khandane Haman.

Produced by : **Madan Theatres Ltd.**
Released at : **Minerva Talkies.**

Another disappointing effort at producing a picture. The less said about a picture of this type the best for all concerned.

Exhibitors should give this picture a wide berth.

Asmatka-Moti.

Produced by : **Pioneer Film Co.**
Released at : **Swastik Talkies.**

Just one more to disgrace the screen with its touch. Goodness knows why people defame the raw materials by shooting such pictures, which will pay none.

Nai Dunya.

Produced by : **Prakash Pictures.**
Released at : **Globe Talkies.**

A Hindi version of the Gujrathi "Sansar Leela" which ran well in Bombay. The Hindi version is too much below the average standard to deserve any comments from us. A decided failure in the box offices.

Direction is silly and the treatment of the subject is still more so.

Sati Toral.

Produced by :—**Shakti Movietone.**
Released at :—**Swastik Talkies.**

A good theme misinterpreted and very badly directed. The picture is a marvel of irregular continuity and an unholy mess of editing. It is a pity that a good subject has been wrecked by entrusting the same to a wrong person. Chunilal Parekh the director of this picture has no chance of having any film sense at least during this life-time.

From the box office view point the picture is a failure, still it might run somehow in certain Kathiawar and Guzrath Stations.

Dhuwan Dhar.

Produced by : **Adarsha Chitra Ltd.**
Released at : **Krishna Talkies.**

An ambitious subject gone waste owing to weak direction. Music at places is attractive. The dances are decidedly attractive. Some outdoors are also good but suffer due to defective photography. Leela Chitnis has given a hopeful performance while Pande has acquitted himself ably. Others need no mention. Settings, costumes and dances are the main attractions.

From the box-office view point Seth Govindlal's name as the story writer is more of an attraction than the stuff in the story,

Bahadur Beti.

Produced by ; **Kumar Movitone.**
Released at : **Globe Talkies.**

An imaginary romance with historical background full of usual runs and stunts and comic punches for the lower classes. Music, photography and recording are average. Shakuntala gives a good performance and if her dialogues improve will soon attract attention. Chonker has given a sensible interpretation of his role of Akbar. Direction is silly and illogical,

From the box office view point the picture will run well in lower classes only. The comic is made particularly attractive for the mass audiences.

Devika Rani and Najam-ul-Hussein in "Jawani ki Hawa" (Bombay Talkies)

When Were You Born? *By "Jupiter"*

(For those born between 23rd August and 22nd September)

This period is ruled by Virgo. The influence of the planet Mercury is paramount on all born during this period. In fact Mercury can be called the guiding planet of all natives born under the rule of Virgo.

GENERAL INDICATIONS :—You are a person with numerous desirable qualities. You believe in hard work and take immense pleasure in the same without even waiting to stop. You are a cute person with your eyes wide open. All these qualities naturally make you a formidable force in your circle of friends. You have a very good memory for details in addition to having a keen brain and being very practical in all your activities. You may not remember names but you will never forget a face once seen. You are interested in travelling in all its details. If you once see a place you happen to remember all the details of the place. Neat in dress and tidy in living you place a big premium on cleanliness. You are, of course, a questioning sort and are always inquisitive regarding the "Whys and wherefores" of things even if they do not concern you. You carry this quality so far that unless you are absolutely satisfied you refrain from acting and thereby give your people an impression that you wish to adopt dilatory methods.

In a way you are over sensitive and this often pulls you back when you ought to go ahead. You are always prepared to submit and you are very pleasant all round but you always insist on things being orderly and methodical.

OCCUPATIONS :— Having a good memory and untiring energy you will make good in academic pursuits. Passing an examination—any for that matter—is such an easy job for you. Your capacity for detail chooses you out for several careers—a detective, a journalist, a school teacher, a salesman, for that matter any work or profession necessitating knowledge of detail and good memory. But you would not do so well as a leader, however, as the first lieutenant success will not be far off. Don't go in for commercial travelling as you do not so much like the sea.

LOVE:—Now this is a damn serious matter with you. In fact, you approach your object of love with such a grave frenzy and calculation that you often scare away the recipient. This quality naturally raises a lot of obstacles in your progress of love affairs. But once the course settles down you show that your affections are very deep and real, you are capable of giving undivided devotion and become a very soothing and sympathetic partner in life. You will however expect the other side to hear of all your worries and embarrassments patiently and sigh with you but you will not have the patience to lend your ear to the worries of other side,

HOBBIES AND HABITS :—Great mental interests are your special likings. Fine arts are meant for you. You will love a good picture. You will plan the details of a prolonged holiday—though you may not like to go over the itinerary. You love reading books and you would rather choose going through a library than indulging in a cross country run, your ideal of pleasure is a warm confortable chair with a nice book and the partner of your life watching you with affection.

DATES :—At times the canoe of life will have a comparatively easy passage while when you least expect there will be storms and contra currents. Your best period will be from 20th April to 7th June when anything you take in hand will reach a successful end while during the period between 21st January and 19th February things will be going wrong whatever you do.

HEALTH :—Well. dear, you cannot be called a a strong person and yet there are few reasons to make you ill. Your ailments will be more mental than physical—I mean that you will imagine several troubles long before they exist and thus make yourself anxious and miserable. If you read an account of some disease you will start studying the symptoms and very soon you will imagine that you have that particular ailment. But remember that numerous ailments have identical symptoms and unless you restrain your imagination you will feel convinced that you are suffering from several diseases at the same time. Incidentally, persons of your period help patent medicine manufacturers to pay good dividends to their share-holders.

A wide berth to drugs—a natural life—plenty of sleep—enough outdoor life and sensible eating will keep you on the right side of life.

LUCKY PORTENTS :—Your colours are shades of Brown and Grey.

Your mascot is the Sapphire,
Your lucky day is Tuesday.
Your lucky metal is Silver.

(*Continued from page 10*)

travelled form the country for the occasion, and were sadly disappointed when they were told that the performance was not a public one.

Our trade shows are not attended though invitations are sent out by hundreds and extra temptations by way of refreshments are offered by the producers.

❋ ❋ ❋ ❋ ❋

Claire Dodd was asked by Warners to play in a "Tarzan" picture. But she refused. She said she did not wish to co-star with apes and lions. So Warners have given her a temporary holiday without pay.

These foreign producers are really bold. They treat their stars so cheap. Our producers will go on their hands and knees and pray if a star refused.

❋ ❋ ❋ ❋ ❋

British National Films are to make a picture with an Indian background called the "Forbidden Road." The story is being written by a Singalese Journalist, Marcia de Silva. It will be shot in India in parts and pieces. We hope it will not be another edition of 'India Speaks.'

By the way, do you know that Debaki Bose is thinking of producing an international picture in English. But he has been thinking long, and is still thinking.

❋ ❋ ❋ ❋ ❋

Here are some interesting facts and statistics. 28% of the stars who appeared in the most popular Hollywood pictures of the past year were born in 'foreign' Countries, i.e, countries other than America. Britain and British Possessions gave Hollywood 14% of her present top liners. The average age of the stars is 34. The men begin to shine about 39, while the women usually achieve fame a few years earlier.

Approximately 72,000,000 people went to the pictures every week in the United States during the last year. This comprises an audience of about 13,500 cinema houses. About 75% of these purchased their seats between 7–30 and 8–30 in the evening.

Such accurate statistics are difficult to get in India,

❋ ❋ ❋ ❋ ❋

Freddie Bartholomew has become a menace to stars. He is reported to have made another terrific hit in 'David Copperfield.' but he has surpassed himself in the new picture.

Hollywood is frantic as Fred has done something hitherto considered impossible—he has "stolen" scenes from Greta Garbo. And the alarming sequel is that adult players are refusing to work in Freddie's future pictures. Well, Freddie will have to work alone.

Our little Ram Apte has stolen several scenes from Gohar and Billimoria leaving both in a pitiable state,

❋ ❋ ❋ ❋ ❋

"Happy as I am in my marriage," admits Paul Lukas in an interview, "I still flirt a little here and there—not seriously, but a little, perhaps only to prove I still can flirt." Just let him tell that to the Mrs.

Why, Baburao Patel also flirts but he seems to be a wholesale merchant.

❋ ❋ ❋ ❋ ❋

Dorothy Wilson will play opposite James Dunn in "Bad Boy." Dorothy worked two years in the studio before anyone noticed her. As a secretary she was earning £5 a week. One day she typed the scenario of "Age of Consent." When she took his copy to the production chief, David Selznick, he kept looking at her more than the script. Within a short time there were numerous screen tests and soon she was playing the lead in the picture, the scenario of which she had typed. Dotty is modest. She says: "Whatever kind of an actress I may be, I am sure of one thing—I am a good stenographer."

I wish I could say that much of our girls.

❋ ❋ ❋ ❋ ❋

Lillian Harvey has. I learn, gone back to Germany, to appear in the English, French and German versions of a new film for Usha. In the German version, Willy Fritsch will co-star with her again. It seems that after an interval of three years Usha has decided to make another bid for the English markets and intend to spare no pains and money on the new Harvey picture.

One of our girls who can act in several versions: Marathi, Gujerati, Urdu, Bengali and English, is Durga Khote. And I am sure she will do this some day.

❋ ❋ ❋ ❋ ❋

Ronald Colman's agents have started asking a price of S. 2,50,000 (nearly 8 lakhs of rupees) per picture for the star. His previous contract called for S. 1,00,000 per picture, plus ten per cent of the profits. It is ***some*** money, if one can get it.

Agents for Madhukar Gupte while "Darde Ulfat" was being shot asked for Rs. 2,000 a month. But since the release of the picture the gentleman artiste is still looking out for a contract.

* * * * *

Down with influenza, Adolphe Menjou lost 35 pounds. He had to regain it all in three weeks to resume his role in the "Broadway Gondolier" and maintain the continuity.

We must breed this particular species of the 'flu' germ. Our stars like Gohar, Ratan and Gulab need the same badly.

* * * * *

When Noel Coward made his screen debut in "The Scoundrel" such notables as John Barrymore, George Nathan, Alfred Lunt, Edna Ferber, Helen Hayes spent several days on the set watching him.

When our Mubarak works on the set only Rampyari sits watching.

* * * * *

Reginald Denny owns a factory—which turns out toy airplanes.

Our stars own several factories also but they don't believe in turning out toys but..... ...

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(*Continued from page* 34)

stoppered bottle with 40 cc. of the solvent and 3 cc. of water at room temperature. The film was thereby subjected both to the liquid and its vapors. Any tendency of the film to curl or of the image to change colour was observed after eighteen hours with the following results :

Solvent.	Condition of Film (nitrate base) after 18 hours at 70°F.
Dichlorethylene (pure E. K Co.)	Slight curl when wet. Bad curl when dry. No effect on image.
Trichlorethylene (Com. E. K. Co.)	No effect on film base. Emulsion softened and image obliterated.
Trichlorethylene (pure E. K. Co.)	No effect on image or film base.
Tetrachlorethylene (Dow)	Slight curl when dry. No effect on image.
Ethylene Dichloride (pure E. K. Co.)	Bad curl. No effect on image.
Carbon Tetrachloride (Dow)	No effect on base or emulsion.
Carbon Tetrachloride (pure E K. Co.)	No effect on base or emulsion.

Any curling tendency in the above tests was an indication that the film base had been attacked. The tests show that dichlorethylene and ethylene dichloride exert a solvent action on the base, while commercial trichlorethylene affects the gelatin coating and the image; these liquids are therefore unsuitable, Further tests were made with pure trichlorethylene, tetrachlorethylene and carbon tetrachloride at 95°F. as follows :

EFFECT OF NON-INFLAMMABLE SOLVENTS ON MOTION PICTURE FILM AT 95°F.

Solvent.	Condition of film (Nitrate base)
Trichlorethylene (Roessler & Hasslacher)	No effect on base. Image turned slightly brown in four days.
Tetrachlorethylene (Dow)	Image attacked at surface of liquid at end of four days.
Carbon Tetrachloride (Dow)	Started to curl at end of six days. No effect on image.
Carbon tetrachloride (Pure E. K. Co.)	Started to curl at end of eight days. No effect on image.
Carbon tetrachloride (taken from fire extinguisher)	Film curled at once and turned brown above liquid at end of three days.

Any effect of the above solvents on the image was attributed to decomposition in the presence of water with the liberation of hydrochloric acid. A sample of old telrachlorethylene which was strongly

(*Continued on page* 44)

Inauguration Of "Karnatak Talkies Ltd"

Group photo taken on the occas on of the opening ceremony of the office by Srimati Kamaladevi Chatopadhyaya

Howlers of the Month

An advertisement in the "Times of India" reads as follows :—

"An easy-going Bengali Graduate (honours) wants job within 24 hours. Less work, more wages. Ready to work in any capacity," Speaks for itself.

❁ ❁ ❁ ❁

The editor of a cinema monthly seems to have lost sight of sex. He insists or calling Miss Kamla a man and wants to fight a duel unto death with her. Rather chivalrous isn't it? The only way to duel with a woman is to get married to her but I don't think the man will ever have the better out of it.

❁ ❁ ❁ ❁

A new publicity stunt: An actor sending a defamation notice to the Editor of a cinema monthly.

Bhim in a characteristic pose in "Misar-ka-Sitara" at Super

The counter publicity stunt: The Editor printing the letter and the reply.

❁ ❁ ❁ ❁

Baburao Patel and Padma seem to be good news not only to "Film-india" but also to "Talkatone". Let us see which paper beats the other in mentioning these two.

❁ ❁ ❁ ❁

A list of 'most misunderstood' men in our film world:—

1 Baburao Patel
2 Bhalchandra Pendharkar
3 R, S. Chowdhary
4 R. R. Gharekhar
5 Mubarak Merchant
6 Nanubhai Desai
7 Kalidas Trivedi
8 Lakhia Solicitor

Here are those "well understood"

1 Chandulal Shah
2 Ardeshar Irani
3 Nandlal Jaswantlal
4 Kapurchand Brothers
5 Ramchandra Bhatt
6 Mahomed Akbar
7 Natevarlal Solicitor

Here are some 'misplaced'

1 M. Srinivasan M. A.
2 K. S. Hirlekar
3 Nanubhai Vakil
4 Khubchand Sarupchand
5 Raja Sandow
6 I. A. Hafisjee
7 Debaki Bose

Here are some 'misfired'

1 Rao Saheb G. G. Joshi
2 R. K. Rele
3 Narayan Devare
4 Chaturbhuj Doshi
5 P. Atorthy
6 Dariani (Senior)
7 P. Jairaj

Here are some "In Memoriam"

1 N. M. Kelkar
2 Garcher
3 Rai Saheb Kanhyalal (Trilok)
4 Dada Torney
5 Seth Govindlal M. L. A.
6 V. R. Mehta
7 Kaura of Gold Mohur

❁ ❁ ❁ ❁

P, N. Arora till six months back a fourth assistant to the recordists in Krishna has been appointed a delegate for the Third International Exhibition, Venice, to represent the Motion Picture Society of India. What a vigorous choice?

❁ ❁ ❁ ❁

Baburao Poy has changed his ideas of theatre monopoly with the Western India Theatres Ltd. He now wishes to monopolize their liquidation.

❁ ❁ ❁ ❁

Harischandra Bali has been taken to Kolhapur to give special tunes to Ratan Bai. What Ratan Bai needs is not a musician but a throat surgeon.

❁ ❁ ❁ ❁

Durga Khote, Mubarak and Maruti will be sharing stellar honours in "Woman's Way" to be produced by N. M. Kelkar for Pyramid Pictures. But when?

❁ ❁ ❁ ❁

Since a month B. R. Oberoi, Editor of '*Cinema*' Lahore, is in Bombay, but this time he means business. Let us believe him.

❁ ❁ ❁ ❁

Director Chowdhary is starting another Imperial picture very shortly. Beginning of another labour of Hercules. Beware Ardeshar M. Irani.

❁ ❁ ❁

Anant Hari Gadre, Editor of ***"Nirbhid"*** cannot be traced since he wrote about "Judas" nearly a fortnight today, We propose a reward of a 'bidi' packet to the lucky informant.

❁ ❁ ❁

Jal Merchant is becoming a producer. Hero worship has spoilt him. He probably wants to lose what he earned as an artiste.

❁ ❁ ❁ ❁

Jal Mechant is reported to have tried to secure Zubeida's services. But somehow things misfired, and she is still with Nanubhai Vakil as the heroine in Mahalaxmi Pictures. Jal seems to be having favourable stars.

❁ ❁ ❁ ❁

Debaki Bose has gone back to Calcutta. What a relief?

❁ ❁ ❁ ❁

There is no news of Dulari—Dada Karandikar and Nanasaheb Sarpotdar. They say no news is the best news.

❁ ❁ ❁ ❁

Soothsayer of the month:—

I. A. Hafisji—Ring Master, Ratan Bai's Circus.

❁ ❁ ❁ ❁

Mubarak is riding to stardom on the billiard cue. He is seen playing billiards every night with Ardeshar Irani. What a cue to Ardeshar?

❁ ❁ ❁ ❁

An old Mahomedan loafer who who has been associated with the Imperial Cinema for a long time is seen nowadays at the Roxy rendezvous. Probably an agent provocateur. A green snake.

❁ ❁ ❁ ❁

Maneklal Patel has changed his residence, at least it seems so as he is seen very often sleeping in Lakhia Solicitor's easy chair.

❁ ❁ ❁

A firm of Litho Printers is becoming liquidating specialist to film producers. Well, good luck. What next?

❁ ❁ ❁

If reports are to be believed Raja Pandit, Ex Gandharva, is trying hard to replace Baburao Pendharkar by becoming the general manager of Kolhapur Cinetone. Well, good luck Raja.

❁ ❁ ❁ ❁

Sales of ***Filmindia*** show phenomenal increase from month to month with the result that other monthly film 'time tables' are falling off.

❁ ❁ ❁

It is good news to know that "Silver King" is collecting good silver in the box-offices. We only hope Chimanlal Desai won't be a Chandulal Shah. Humility is the sign of greatness.

❁ ❁ ❁

We would like to know how many pictures are being produced at present at the 'Film City." Have the Fazulbhoys realized their dream?

❁ ❁ ❁ ❁

It is difficult to find Jaddan Bai after her discovery of 'truth'. She has learnt to talk of Bombay technique and wants to go to Calcutta to put more ***pep*** into her pictures. A bad malady after the first success.

❁ ❁ ❁

Love Song of the month:—

"ZUBEIDA"

❁ ❁ ❁

At last Zilloo is going to be rewarded. It was left to Director Nandlal to appreciate her histrionic ability while veterans like Ardesher, Chowdhary and others have failed to give her dues to this great artiste. Good luck, dear Zilloo, we know you you will shine.

❁ ❁ ❁ ❁

A Mahomedan trom Poona protests in no uncertain terms about Baburao Patel's analysis of Nalini Turkhud's histrionic abilities, Well, we never expected much from his sort.

❁ ❁ ❁ ❁

Editors of film magazines are kicking at the success of the Motion Picture Society of India, probably because they are not allowed to have a finger in the pie. Blackmailing is also an art.

❁ ❁ ❁

Hem Prabha, a Vijay Star appearing in "Sagar Kanya"

(*Continued from page 41*)

acid was treated with anhydrous sodium carbonate which would remove any acid present, and this sample had no effect on the image. Another acid sample was treated with anhydrous calcium chloride to remove water but this affected the image showing that hydrogen chloride when dissolved in the solvent and in the absence of water will attack the image. To confirm this, dry hydrogen chloride was passed into pure dry carbon tetrachloride. The resulting liquid attacked the silver image bleaching it to white silver chloride.

The above tests indicated that of the solvents tested, carbon tetrachloride is the most resistant to decomposition by heat and moisture.

EFFECT OF LIGHT ON SOLVENTS.

Since on storage, solvents are subjected to the action of light, the effect of exposure to light on the rate of decomposition was studied. In order to secure an accelerated effect, the solvents were exposed in open bottles in the presence of moisture to a quartz mercury vapour lamp for from 5 to 30 hours. Strips of film were then immersed in the light exposed solvents for varying times and any effect on the base or silver image was observed.

The acidity of the samples was also determined by adding an equal volume of water, shaking thoroughly, and titrating with dilute normal caustic soda. As shown by the following table, the effect on the film image was roughly proportional to the quantity of hydrochloric acid present.

EFFECT OF LIGHT ON SOLVENTS AT 70° F.

Nature of Solvents.	Time of exp. to Mercury Vapor Lamp.	Acidity (cc. N-10 NaOH)	Remarks.
Trichlorethylene (Roessler & Hasslacher	None	0·12cc.	Slight curl. No effect on image in 10 days.
Trichlorethylene (R. & H.)	5 hours	1·10cc.	Film badly curled. Image bleached in 2 days.
Tetrachlorethylene (R. & H.)	None	0·12cc.	No effect on film in 10 days.
Tetrachlorethylene (R. & H.)	5 hours	0·65cc.	Image destroyed in 2 days.
Carbon Tetrachloride (R. & H.)	None	0·09cc.	No effect in 10 days.
Carbon tetrachloride (R. & H.)	31 hours	0·09	Image turned brown in 10 days.

The above results show that trichlorethylene and tetrachlorethylene under the influence of violet light and moisture undergo decomposition. The compounds are probably oxidized to phosgene ($COCl_2$) which is decomposed by moisture to form hydrochloric acid and carbon dioxide as represented by the following equations:

$$\underset{\text{tetrachlorethylene}}{C_2Cl_4} + O_2 = \underset{\text{Oxygen}}{2COCl_2}$$

$$\underset{\text{phosgene}}{COCl_2} + \underset{\text{water}}{H_2O} = \underset{\text{hydrochloric acid}}{2HCl} + \underset{\text{carbon dioxide}}{CO_2}$$

The hydrochloric acid formed attacks the gelatin causing it to soften, and likewise converts the image to silver chloride. The extreme toxicity attributed to old or impure samples of compounds of this type is undoubtedly due to the presence of phosgene.

Of the non-inflammable compounds tested, carbon tetrachloride most nearly approaches the ideal film cleaning liquid as outlined under the above list of requirements. It is especially valuable since when pure it does not readily decompose under the influence of light to form compounds which are injurious to the film. However in order to prevent any possible decomposition on storage, it should be kept in brown bottles or opaque containers.

Our Coming Attractions:

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2. Maid of the Mountain
3. Frontier Mail

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A Pageant of beauty in Photography
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WADIA MOVITONE PICTURE:
GOVERNMENT GATE ROAD, PAREL.

Coming At: SUPER TALKIES, Charni Rd., BOMBAY.

(*Continued on page 31*)

pent up emotions in the boys. I wonder how you acquired that wonderful figure of yours. You know it made me self conscious with my flat chest and I burned with shame when my boy friend happened to steal a glance in my direction. I could feel what was going on in his mind he was probably speculating on his poor fortune. Thereafter I found advertisements of Bustophene Tablets placed discreetly on my dressing table.

Well well, my dear, we saw your other pictures, Bala Joban, Maharani and My Darling and we liked you all the more for them. But the other day we accidently met you at the Wellington where we had all gone to see "It happened one night". The sight of you made Ashok desperate and he wanted to speak with you immediately but just then a tall six-foot man came along and took you upstairs. The sight of the heavy chaperon stopped Ashok from committing an indiscretion. Do you know whom I mean? The man who is a combination of a Carnera and a Clark Gable and looks like a lion tamer from a circus. My God what a fearful choice you have my dear. I wonder whether he is your boy friend and if he is, you must be feeling like the mate of Tarzan. I wonder how you can pull on with such heavy surroundings which to say the least will suppress all hopes of liberty of movement and action. I wonder whether you are persecuted so much that you find the necessity of carrying a tall bull fighter as your bodyguard. Why not get some one more human and less ferocious who would nurse you.

Well, darling, I wish you every success. I find that you are working in some Ranjit picture and I shall surely see you again.

Why don't you write to me so that I can invite you for dinner some day, but mind you, you must not get that bull fighter.

Now I think I have put enough dignity in this letter and if the editor does not publish this one then one morning I shall pretend to kiss him and bite his nose off instead.

With affectionate remembrances from Ashok, allow me to be.

Your loving friend,

Kamla.

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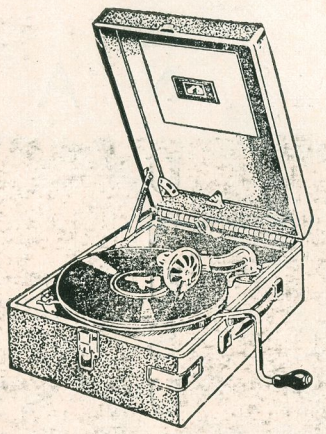

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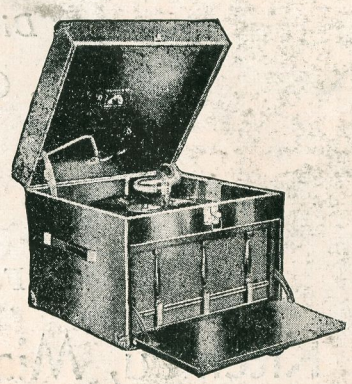

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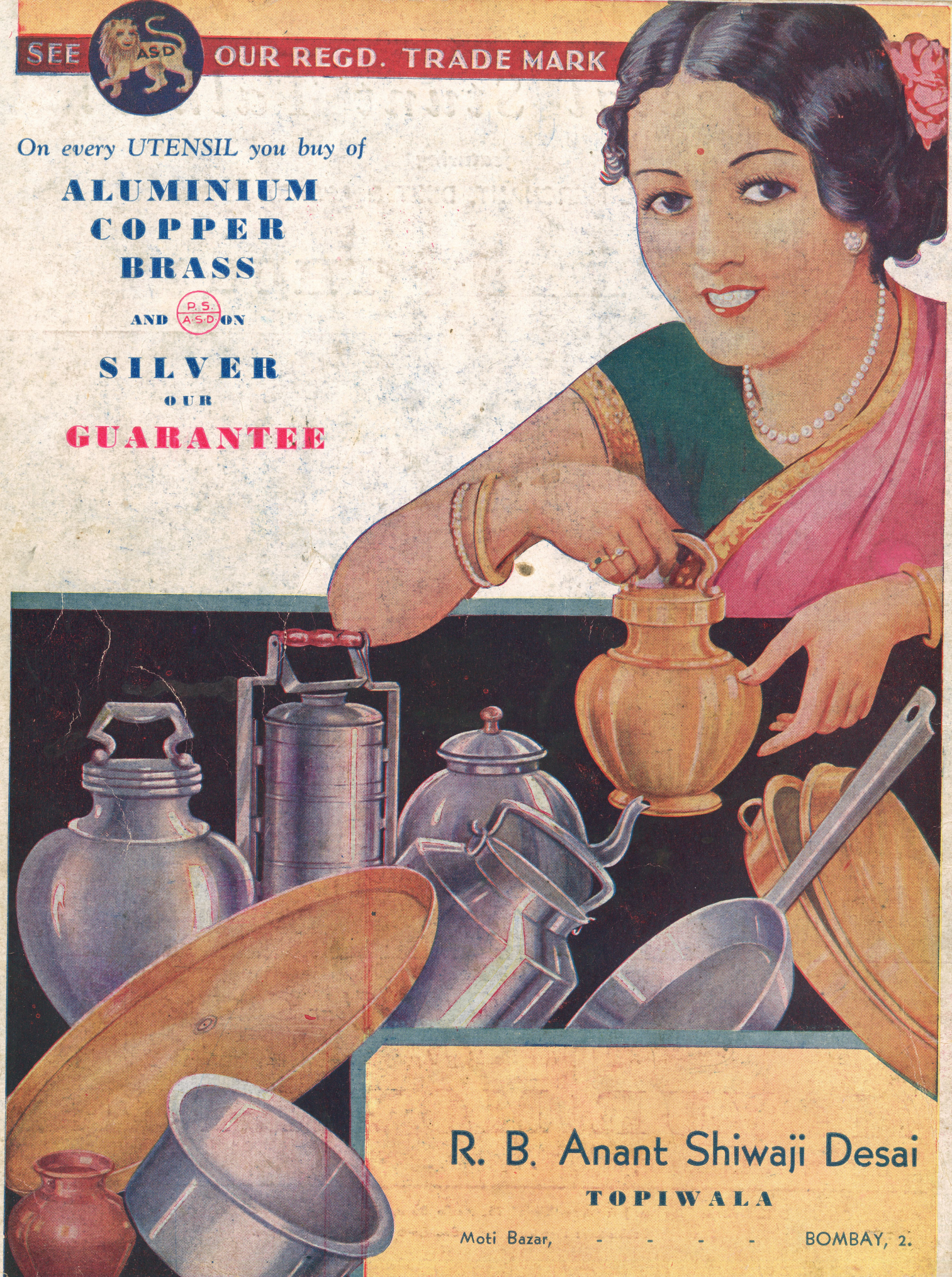

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